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Japanese Currents

NATIONAL NEWS

Imperial Addition

Snapping of the bowstrings traditionally is done to insure that the baby will grow up to be strong and wise. The ceremony was performed on Dec. 6.

Of the many Japanese babies born on November 30, only one has only one name. The pre-eminence of the Imperial Family in Japan precludes the need for a family name for members of the Imperial Family, and thus also for the second son of Crown Prince Akihito and Princess Michiko. The name selected by the Emperor was Fumihito, and, actually he does have another name: Prince Aya, although it is not a family name. The Princess gave birth to her son in Imperial Household Agency Hospital, which is equipped with up-to-date facilities, but in keeping with the traditions which are associated with the world's oldest Imperial family, there were many ceremonies to be performed, with the strictest protocol, such as the one shown here. A passage from the Nihon Shoki (Chronicles of Japan) was read as the bowstrings were snapped.

NEW PRODUCTS

Stretchable as Silk

"Smooth as silk" is perhaps the most often used simile which testifies to the ages-old attraction this fabric has had. Although still as luxuriant as ever, silk which can be stretched like a rubber band has been developed, so that the commonly-used simile may eventually be replaced by "stretchable as silk" when the new silk is placed on the market.

Dr. Shiro Goto, of the Kyoto University of Industrial Arts and Textile Fibers, who developed the new silk, has given it the contradictory name of "Woolly Silk." Having three times the original expandability of silk, Woolly Silk will be longer lasting than ordinary silk, and is claimed to be more natural-looking than synthetic fibers with similar characteristics.

This will give the Japanese silk industry a badly-needed advantage as exports of silk to the United States have fallen sharply.

Yet another advantageous development is "washable silk." Inability to wash silk, which is delicate and also likely to shrink, has been a drawback in competing with other textiles, but the Philadelphia College of Textiles has developed a silk which can be washed, and this type of silk will probably be available from Japanese mills sometime this year.

Some mills have already started using a chemical treatment process which makes silk resistant to blots; this type of silk can be easily washed to remove any blots.

Dedicated to Ian Fleming

You may never have to photograph secret documents in the short time an enemy agent has his back turned, but for people with such needs or ordinary folk who want the most compact camera possible, with a full range of built-in features, there is a new Japanese solution to their needs: Yashica's Atoron ultra-miniature camera. It uses Minox-type film cassettes, can be used at speeds from 1/45 to 1/250 of a second, has a built-in selenium exposure meter (ASA range 25-400) and other features. And it is small enough to be concealed almost anywhere.

Yashica's Atoron, easily concealed even in a woman's obi.

Don't Do It Yourself

Traffic is only one nuisance taxi drivers have to put up with. Another is opening and closing doors all day. Most of Tokyo's hacks have mechanical, driver-operated door openers for the rear door opposite the driver's seat. Passengers have to learn to be wary of the doors, but both drivers and passengers, who often have their hands full too, but with packages, will vouch for the utility of the invention. Now a Tokyo firm, Toshin Bussan, which has produced a large percentage of the vacuum-operated openers now in use, has developed an electrically powered one, the Universal 98-S, which is to be exported to Europe.

Speed Crazy

Some people in Japan are speed crazy. All in the name of the science, mind you. Nippon Kogaku, makers of Nikon cameras, for instance. They developed an ultra-high-speed camera which can take bursts of 200 consecutive frames at a speed of 500,000 frames a second. Who would want a camera that gobbles film that fast? Well, people interested in analyzing explosions, electric discharges, nuclear fusion and phenomena like that. The new camera uses standard 35 millimeter film and combines the advantages of rotating-mirror and film-drum types of high-speed cameras.

OSAKA WORLD EXPOSITION

'Progress and Harmony of Mankind'

If 1964 was in many ways the target year for Tokyo, being the year of the Olympics, 1970 fulfills that role for Osaka. In that year, Osaka will be host to the 1970 World Exposition, and it seems likely that this will result in the remaking of Osaka even more than the Olympics provided the impetus for the construction of highways, a monorail and the completion of the New Tokaido Line for Tokyo. After all, the exposition will last six months or more, and the Olympics lasted a matter of days. Little in the way of concrete plans has been announced as of the moment, but the theme has been announced as the "progress and harmony of mankind." The gist of the basic statement released by exposition officials on this matter is:

> Technological development has resulted in fundamental changes for the world, and serious imbalances have arisen and caused friction and tension. Nevertheless, it is believed that human wisdom will usher in an era of greater prosperity for mankind. It is our belief that this wisdom is not limited but exists where ever there is human life. Provided that diversified human wisdom is exchanged and stimulated, it will bring harmonious development toward a better life. We want to make the 1970 World Exposition a turning point for a better world.

To accomplish this, investment of a trillion yen for preparation is expected to be made. As the fair will considerably surpass the Olympics in scale and importance, great

Japanese Currents

efforts will be made to develop tourism in advance of the fair, and to develop hotels, transportation and other aspects of the Osaka region. Authorities have expressed the intention to make this fair no less of a success, in every way, as the previous fairs held in the Occident.

Attempts to secure a prominent businessman from the Osaka region to act as chairman of the 1970 World Exposition were unsuccessful, but there have been no complaints about the choice: Taizo Ishizaka, president of the Federation of Economic Organizations, whose extensive experience in international affairs is but one of the reasons he was asked to accept the post.

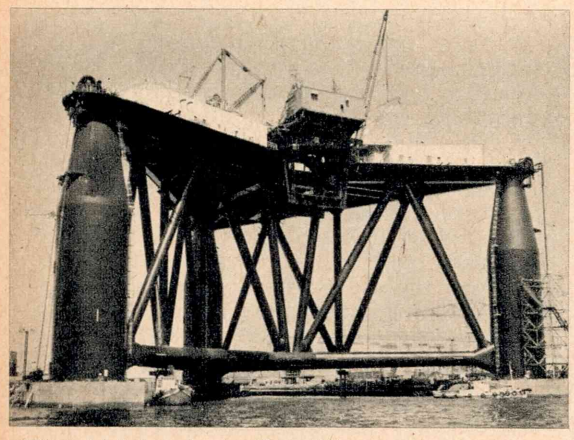
INDUSTRY

Bringing in Gushers at Sea

The almost insect-like structure in the accompanying photograph is larger than it looks, and packs plenty of potential. The height of any of the three giant "legs" is over 160 feet (50 meters). And after pierside construction work was completed a drilling mast, as high as the legs, was built on top. Why go to such lengths? Offshore oil deposits are the answer.

Mitsubishi Heavy Industries built this 9,500-tons drilling rig, called "Triangular Submersible Barge," for a Panama oil company, which will use it in the Borneo area. The rig is now being towed there by a ship; upon arrival the mast will be raised. One unit is already in operation and a third one is under construction.

The rig can tap oil deposits at a depth of 8,000 meters (26,240 feet). Manned by a crew of 80, it is the largest of its kind in capacity and scale. It can submerge up to 40 meters; above that depth nine anchors are used.



Mitsubishi's giant oil drilling rig.

PRESS

'Flee to Safety'

When United Press International photographer Kyoichi Sawada radioed the photo shown here to New York headquarters September 20 it was just the beginning. The photo was sent out on the UPI wire and was used by virtually all European subscribers and many elsewhere as well. The photo was selected as the best of the month in UPI's contest for its own photographers, and then the New York office entered it in tenth annual World Press Photo Contest in the Netherlands, where it won the main prize and also first prize in the news category. Sawada won cameras and lenses, a gold medal, cash and a trip to the Netherlands to receive it all, in late December. After a brief stay in Japan for New Year's he returned to Saigon. One of the best photos to come out of the tragedy of the Vietnam war, it was, to the chagrin of export-minded Japanese camera makers, taken with a Leica.

Sawada's photo of a Vietnamese mother and children fleeing from the war.

CULTURAL EXCHANGE

Educational Notes

Ten university professors of Japanese history or literature will be sent overseas this year to teach for one year at foreign universities. The Education Ministry, which is in effect the sponsor of this project, regards this as a pilot project, to be augmented if successful . . . Sheffield University in Great Britain, which has had a Japanese studies center for three years, is expanding its program so as to permit students to pursue two primary fields of study, such as language and history, at the same time. Named as director of the center, to succeed Prof. C. A. Fisher is scholar Geoffrey Bownas, now with Oxford University. . . .

Awards for Translators

Perhaps because of the gulf separating Japanese and European languages, translators are accorded higher status in Japan than in other countries. In 1964 the Japan Translators Association established a literary award for translators, and in November last year the award was made for the second time.

Named for his translation of "Kagero Nikki," called "The Gossamer Years" in English, was Edward Seidensticker of Stanford University, California. This is a classic of the Heian Period and was the diary of a court lady. The book was published by Charles E. Tuttle Company, Tokyo and Rutland, Vermont. Seidensticker, a resident of Japan for well over a decade, is one of the foremost translators of Japanese literature, particularly modern literature, and has been a frequent contributor to American and Japanese literary magazines.

Corecipient, for a translation into Japanese, was Hiyoshi Furumi, assistant professor at Tokyo Metropolitan University, for his translation of Jean Paul's "Vorschule der Aesthetik," published by Hakusuisha. In addition, an award went to a publishing firm, Shinchosha, for bringing out a translation, by Mizuho Aoyagi and Setsu Okayama, of Andre Parrot's "Sumer," originally published in "The Arts of Mankind" series by Librairie Gallimard.

Youth Goes Abroad

With the activities of organizations concerned with the exchange of educators, technicians, teachers and people from other fields increasing steadily, it would almost seem as if youngsters are being forgotten, left at home, as it were. With the notable exception of the Tokyo Olympics World Youth Camp, which brought together, in Tokyo, 900 foreign boys and girls and 300 from Japan, most publicly- and privately-sponsored exchanges of young people between Japan and foreign countries have been small in scale. Now, however, there is an organization which is pretty certain to change matters.

The World Youth Visit Exchange Association, a nonprofit foundation, was established in Tokyo in late November and is already laying down concrete plans for the following: One hundred members of Japan's Marine Youth Corp are to go to Thailand in 1966; 20 French youth leaders and boys and girls will visit Japan, sponsored by the Japan Mayors' Association, together with the World Youth Visit Exchange Association, and in August, 1966, a delegation of 100 youth leaders and youngsters from West Germany's scheduled to visit Japan. The Swedish ambassador to Japan has indicated that his country is interested in sending Swedish youths to Japan, and reciprocating by providing hospitality to Japanese youths, and negotiations are to be started soon with officials in Australia, New Zealand and Argentina.

The Association is primarily interested in having the foreign youths who visit Japan and Japanese youths who go abroad be in good health and especially interested in sports and music. Such interests, which know no language barrier, are certain to promote the chances of success. A spokesman of the organization noted that one of their primary concerns was that the visits be meaningful and not merely sightseeing excursions.

Art Exchange

Art works too are going abroad this year. In addition to the Japan Art Festival (see article, p. 7), Chinese art objects are to be shown in Japan this summer, an exhibition of 17th century European art is to open in Tokyo this month, and to reciprocate for the latter exhibition, Japanese art is to be shown in Paris this autumn.

The Sun Yat Sen Museum, Taipei, and the Japanese National Museum are working out details of an exhibition of art treasures from Nationalist China. Safety of the objects, which were brought from the mainland in 1949, is to be guaranteed by the Japanese Government.

Starting in late January and to continue for two months, the exhibition of European art will include many works not seen in Japan before, and will include Millet's "The Gleaners," works by Poussin, La Tour, Rembrandt, Caraveggio, Rubens and Velazquez. The exhibition has been arranged by the Japanese and French Governments. Japanese art will be exhibited at the Museum of Fine Arts of the City of Paris, in the Petit Palais, this autumn.

Bunraku, Kabuki

Bunraku, the major form of Japanese puppet drama and probably the most highly developed in the world, will tour at least three cities in the United States later this year. Performances are scheduled for Honolulu and New York in March and Los Angeles in early April. . . The University of Washington's Center for Asian Arts expects to offer a full year of study on Kabuki drama during the 1966-67 academic year. The Center previously offered a special program on Kyogen drama. . .

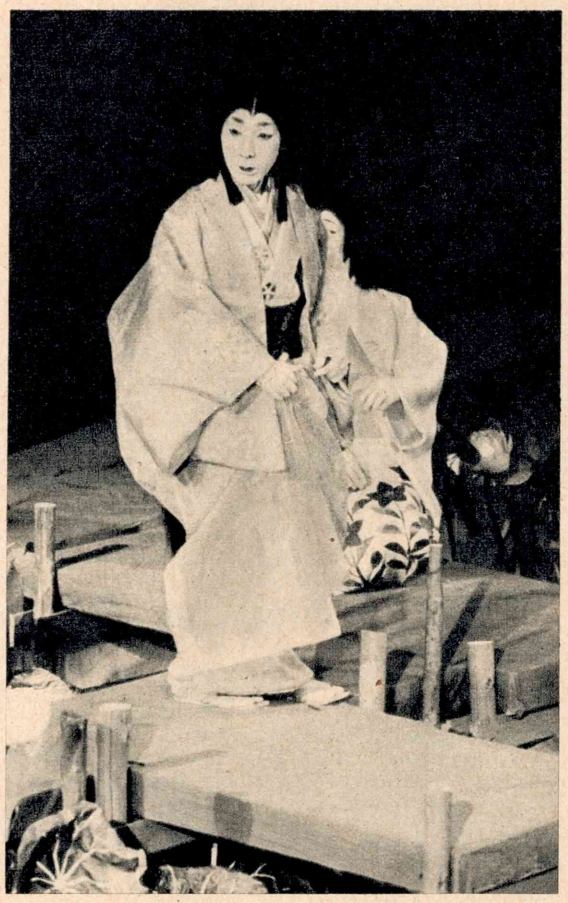
DRAMA

A Contradictory Play

The play, "Lady Gratia Hosokawa," is a revival, and new; Oriental, and Occidental. The lead role, that of Lady Hosokawa, is played by a man. Contradictory enough? There's more. It was written by a German and performed by an all-Japanese cast.

It is actually quite simple. Gratia Hosokawa was the wife of a Japanese feudal lord and lived in the late 16th century. She was a Christian convert at a time of persecution of Japanese Christians, and while her husband was doing battle she chose death rather than be taken hostage. The story of Gratia Hosokawa was made into a play for Kabuki by Father Hermann Heuvers, of the St. Ignatius Church, Tokyo. Presented in November at the Kabukiza in Tokyo, the play featured Utaemon in the lead role.

The heroine was married to Lord Tadaoki Hosokawa; while he was away at battle, an enemy of her husband demands, at the Hosokawa home, that she be turned over to him as a hostage. When capture became unavoidable, she sent her children and other converts to Christianity away and then, since she as a Christian is forbidden to take her own life, had herself killed by a retainer.



Noted Kabuki actor Utaemon as Gratia Hosokawa.

A Japanese Marquis

While a Japanese play written by a German was being presented at the tradition-oriented Kabukiza, a play based on the 18th century Marquise de Sade was presented elsewhere in Tokyo by the NLT (Neo-Literature Theater) troupe. And it was written by Yukio Mishima, one of Japan's foremost writers and a Nobel Prize hopeful. To further complicate the comparison, we should note that while the Kabukiza play was presented by an all-made cast, Mishima's "Marchioness de Sade" was presented by a cast of six women.

De Sade himself never appears but in the conversation of women who know him: his wife, her mother and sister and a baroness. And through their talk Mishima shows De Sade to be neither monster or madman, but, rather, quite moral.

Yatsuko Tanami as Madame de Sade (front) in Mishima's "Marchioness de Sade."

TRAVEL

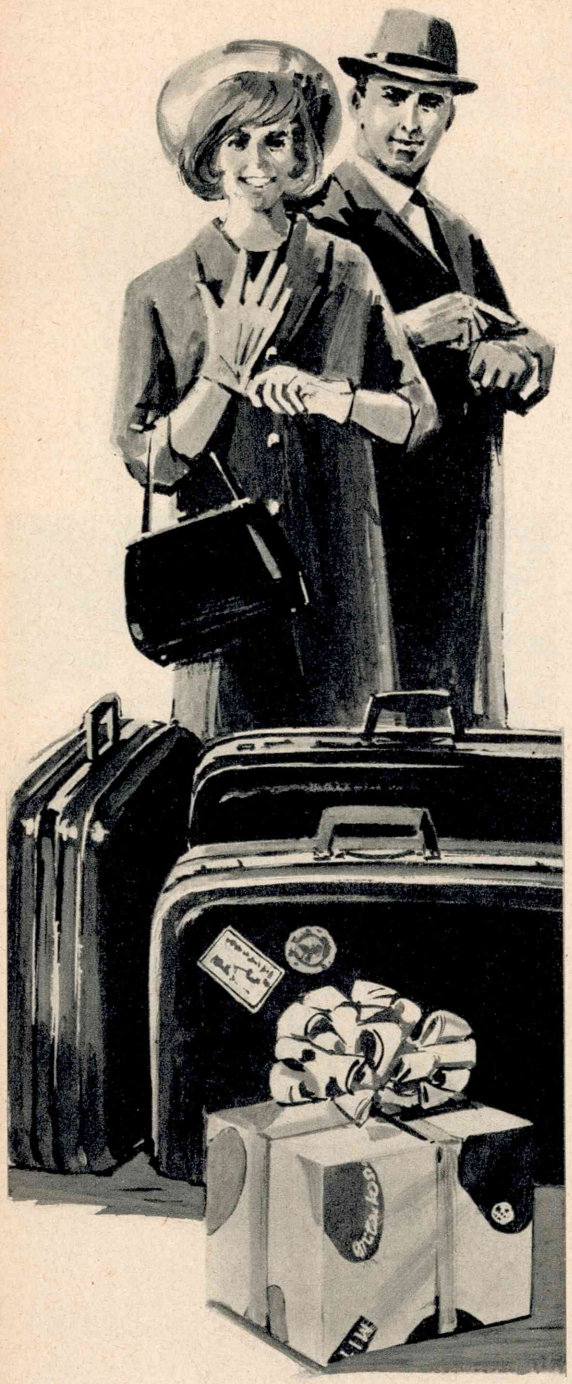
New Airports

The construction of new airports sufficiently large to accommodate the supersonic planes of the future is causing city administrators great concern. Itami Airport, (not to be confused with Atami, a resort area closer to the Tokyo region), which serves Osaka, is not conveniently located and is small. No mention has been made of making the Osaka Exposition in 1970 the target date for completion, but the Kobe Chamber of Commerce has proposed that an airport be built in Osaka Bay, to serve the Osaka-Kobe conurbation. No other site seems available, and although construction costs would be high there would be relatively few problems and expenditures for land acquisition, a too-familiar trouble-causing point.

According to the preliminary proposal, several floating runways, each four kilometers long and 500 meters wide, would be constructed and would also have pier facilities for boats which would transport passengers, cargo and fuel to and from the shore.

Tokyo International Airport, also called Haneda, is quite close to the heart of the city, closer, in fact, than most other international terminals abroad. But its facilities are not the best and it is already congested. Further, it is too small to accommodate supersonic planes. It is therefore necessary to build a new international airport for Tokyo.

In addition to the usual problems of selecting a location, acquiring the land and actual construction work, there is an important time element involved: if the airport is not ready



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when supersonic planes are put into service in a few years, the chance for considerable profits from tourism, business and other vantage points will be lost as no existing Japanese airport can accommodate the new planes. Runways of at least 4,000 meters in length are required by the supersonic planes.

The site of the new airport has recently been decided: Tomisato, in Chiba Prefecture. If protesting local residents can be mollified and their land purchased, construction work will start in fiscal 1966.

JAL To Circle Globe

Japan Air Lines will be permitted to make trans-American flights, opening the way to round-the-world service by JAL. This will greatly augment JAL's competitive power, as it has previously been limited to flights to American West Coast cities, although half of the passengers carried on trans-Pacific flights continued on to or started at the eastern seaboard.

JAL will use DC8 jets on flights linking Tokyo and London. When service is opened, there will probably be only one or two flights a week at first.

Also, negotiations between the Japanese and Russian Governments are almost completed, paving the way for Moscow-Tokyo service by both Aeroflot and Japan Air Lines. At the earliest, this route will be opened in June. From Moscow, flights can continue to Paris and London.

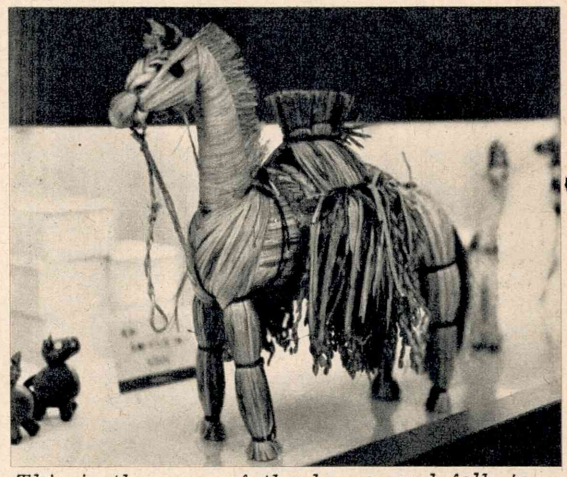
THE NEW YEAR

Horses and Fire

Throughout the world, New Year's is marked by customs and ceremonies of all kinds but it often seems that Japan has a greater variety of customs observed at this time than anywhere else, from the divination of fortunes for the year by observing gruel left overnight, done in one village in southern Kyushu, to the *dezome-shiki* demonstration of acrobatics by firemen in Tokyo.

Perhaps as long-lasting as the customs are superstitions connected with the Japanese zodiac, which itself is more complicated than that of the Occident. In addition to the 12 signs of the zodiac, there are ten calendar or horary signs: fire, wood, earth, metal and water, with both negative and positive connotations. This year is the year of the horse and also the year of fire; like the other combinations, it occurs every 60 years. But it is the most abhorred of all. Although there are studies to show it to be pure superstition, many people still believe that daughters born in such a year are destined to have bad luck and perhaps even to destroy their husbands. This is clearly reflected in birth and marriage statistics and statistics for abortions last year —such are the ways people avoid the possibility of having a daughter in the year of the horse and fire.

Activities during the New Year's season include playing a kind of badminton with decorative paddles called *hagoita*. While fewer people still play the game, sales of the paddles, often decorated with depictions of Kabuki actors or characters, are usually strong as people buy the paddles to use as a decoration at home. Extremely elaborate and expensive ones are to be had, and this year there are also paddles showing Iron-Armed Atom, a popular cartoon character.



This is the year of the horse, and folk toys such as this one, from Nagano Prefecture, are selling briskly at the start of the year.

The decorative "hagoita" or battledore is a popular New Year's accessory and toy and is sold at stalls set up at temples, such as the Sensoji in Asakusa, Tokyo.

SCHOLARSHIP

Dictionary of Buddhism

It required eight years, 23 million yen and the collaboration of 25 scholars from Japan, the United States and England, all coordinated by Buddhist priest Masao Iwano of Tokyo, but the result, the "Japanese-English Buddhist Dictionary," is felt to be well worth the effort. For those non-Japanese who are interested in Buddhist, either as a religion for themselves or as a field of study, this work will undoubtedly be eminently useful.

Edited by Martin Cohen

JAPANESE ART IN THE 1960S

The Japan Art Festival

For one month starting on March 22, over 200 works representing contemporary Japanese arts and crafts will be on exhibition—and sale—in New York City's Union Carbide Building. Admission to the exhibition will be free, and following the showing in New York the exhibition is to be sent to other cities, including Chicago and San Francisco. This, the Japan Art Festival, is to also include demonstrations of flower arranging and the tea ceremony, and other activities. In 1967, if all goes well, this or a similar exhibition will be sent to Europe. With considerable backing from the Japanese Government and private sources, the Japan Art Festival has the intention of both introducing contemporary Japanese art and developing the international market for it. There are 85 artists and artisans represented, and the selection was made by leading critics and museum curators; the exhibition design is by architect Kenzo Tange. The exhibition will provide an unexcelled chance for many to see the great variety to be found in the contemporary arts and crafts of Japan. Art critic Michiaki Kawakita here introduces some of the art and artists included and describes the unique problem of Japanese art at this time.

By MICHIAKI KAWAKITA

Modern Japanese arts, like their counterparts in foreign countries, are currently confronted with intricate problems, some of which are more complicated than those found abroad. It is for this reason that the Japan Art Festival's exhibition, focussing on Japanese art in the '60s, is of particular interest.

Herbert Read, who recently visited Japan, was amazed at the rapid industrialization he found, which is seen in all major cities and has touched upon all aspects of the people's lives. Further, the speed of industrialization and mechanization in Japan is faster than that of some of the most advanced industrialized countries of the world.

Despite this, there remains in Japan an old traditional culture, closely linked to handicrafts, which is rarely seen in Western countries. Read, as have others, observed that the conflict between the processes of industrialization and the old traditions have taken on tremendous proportions and the total view is one of appalling confusion, as characterized by the mammoth Tokyo conurbation itself. Yet, this is not the only contradiction. It is imperative to promote industrialization. but also to maintain and preserve the traditions of the past. If the two prove mutually exclusive, than there will be a great loss. The Japanese feel this problem most keenly, to the extent that they often feel it is their mission to harmonize these two seemingly antipodal factors, to fuse ancient and modern. Furthermore, beyond attaining a more harmonious relationship between man and machine, Japan is dedicated to the task of expanding and deepening harmony among men of the East and West. This is the important task which Japanese artists are facing in this decade.

The artists' approaches to this problem vary according to their positions, environments and capabilities, and it is understandable that success in attempts at solving the problem has varied. Perhaps as important as any success to date is the outstanding ambition shown by the artists in the face of the difficult goal which they must pursue. It is their task to make the line which separates the line which joins.

Views vary. We can identify movements aimed at preserving traditions unchanged, movements aiming at gradual modernization of old traditions, movements favoring modernization of Japanese arts in the way that Occidental arts have been modernized and movements which anticipate a revitalization of old arts by the stimulation of modernity and industrialization. Because of this diversity these movements cannot be unified, but all meet on common ground in the striving to harmonize modern conditions and requirements with the fine old traditions of Japan.

It naturally follows that artists, including those working as architects as well as painters and sculptors, who have adopted mechanized techniques or in other ways show the influence of industrialization processes belong to the "international" group, which has analogous groups and individuals in other countries, while those who prefer to discover beauty through handicrafts compose the "traditional" group. Although this distinction can be made, there is also some influence of one on the other to the seen.

Hisao Domoto in his atelier. The three works are part of a series, "Solution of Continuity," three of which are included in the exhibition.

Kumi Sugai, now living in Paris, is represented by a series of works based on motifs derived from superhighways. Sugai attained international status with his winning a prize in last year's Sao Paulo Biennale. The simple but bright colors and forms of his paintings reveal a harmonious meeting of the modern life and everyday emotions of the people—an absorbing rapprochement.

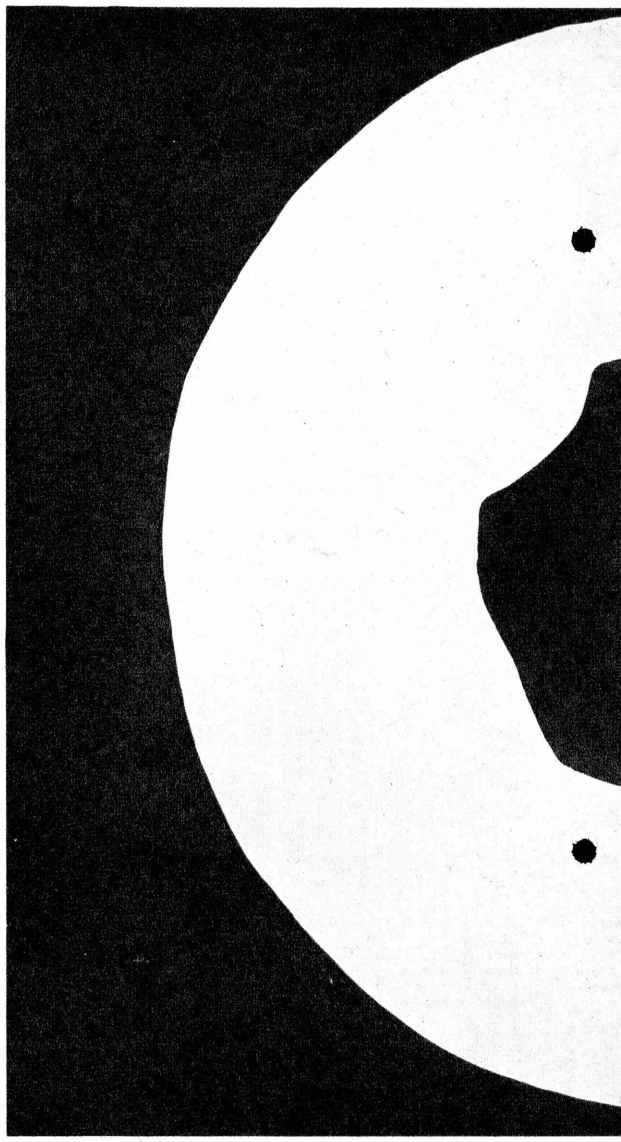
Strikingly young vitality characterizes the works of Shoichiro Mori, who is a Biennale of Paris prizewinner. This might well be contrasted by citing the delicate expressions in blue and white on paper by Shigeru Izumi, another expatriate living in Paris. He eloquently reproduces the simple flavor of Japanese painting.

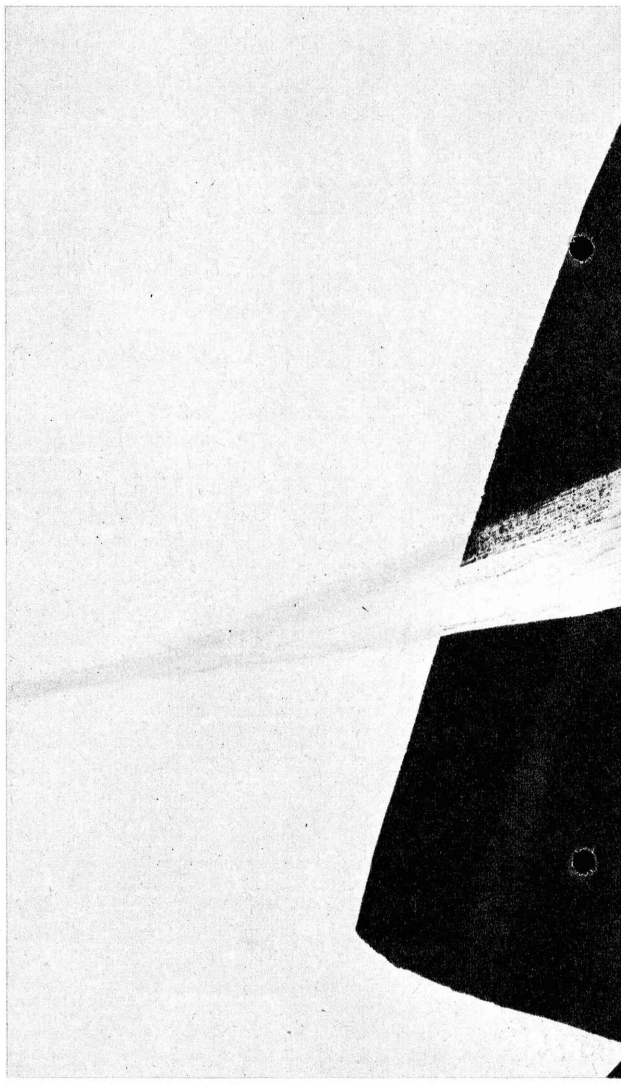
Those painters who have remained in Japan, such as abstract artists Takeo Yamaguchi or Yoshishige Saito, understandably show a greater affinity to unique Japanese expressions. Yamaguchi's hard-edge compositions, although international in the sense of being hard-edge, are as close to Japanese soil as any, in terms of sentiment. In the assiduous figurative expressions of Toshinobu Onozato, who has achieved some degree of prominence in recent years, are revealed intricate interminglings of ancient patterns and modern optics.

New, forthright decorative expressions are to be found in the work of Hisao Domoto; Motonao Takasaki evokes, through his paintings, a feeling of witticism.

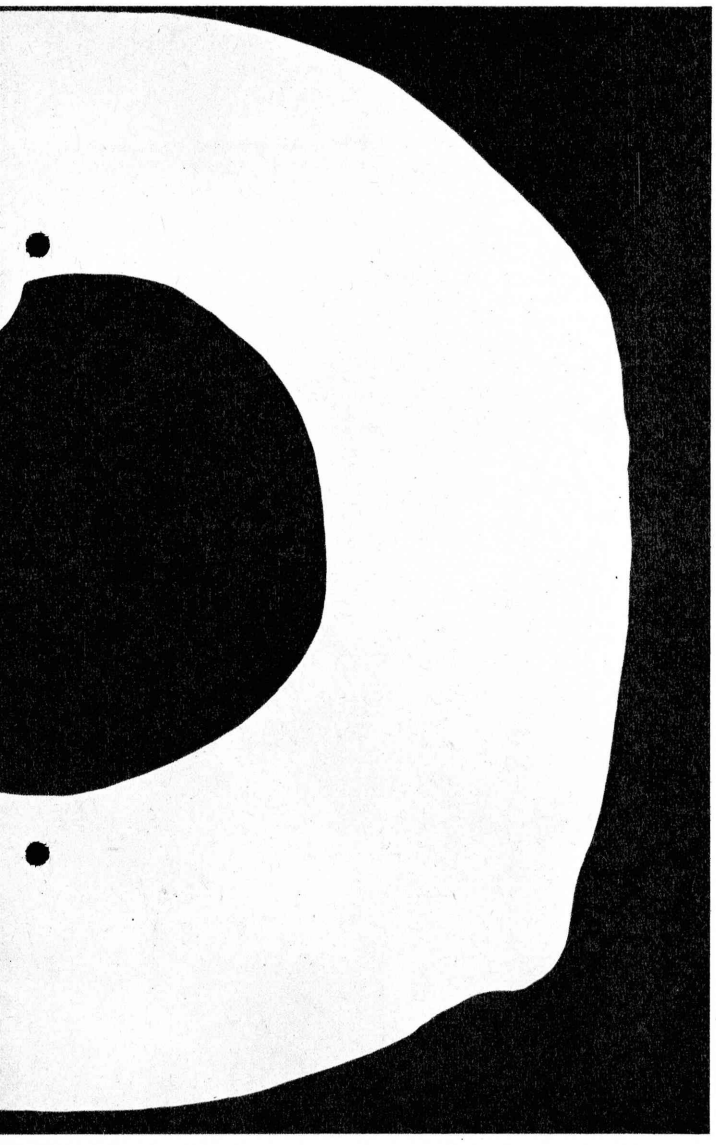
Quite different from this group are Jiro Yoshiwara, Kazuo Shiraga and Sadamasa Motonaga, who have been action painters in the past but now seek expression through other means.

All of the above artists are members of the international camp, **but there is another** movement in contemporary Japanese art which is modern yet not international: those who are basically traditional artists, that is, use traditional media, but whose expressions are modern. This movement is represented in the Japan Art Festival selection by Iri Maruki, famous for his India ink paintings, and calligraphers Shiryu Morita, Yuichi Inoue and Miss Toko Shinoda. Their works are not examples of action painting, are not realistic, yet are not abstract either.

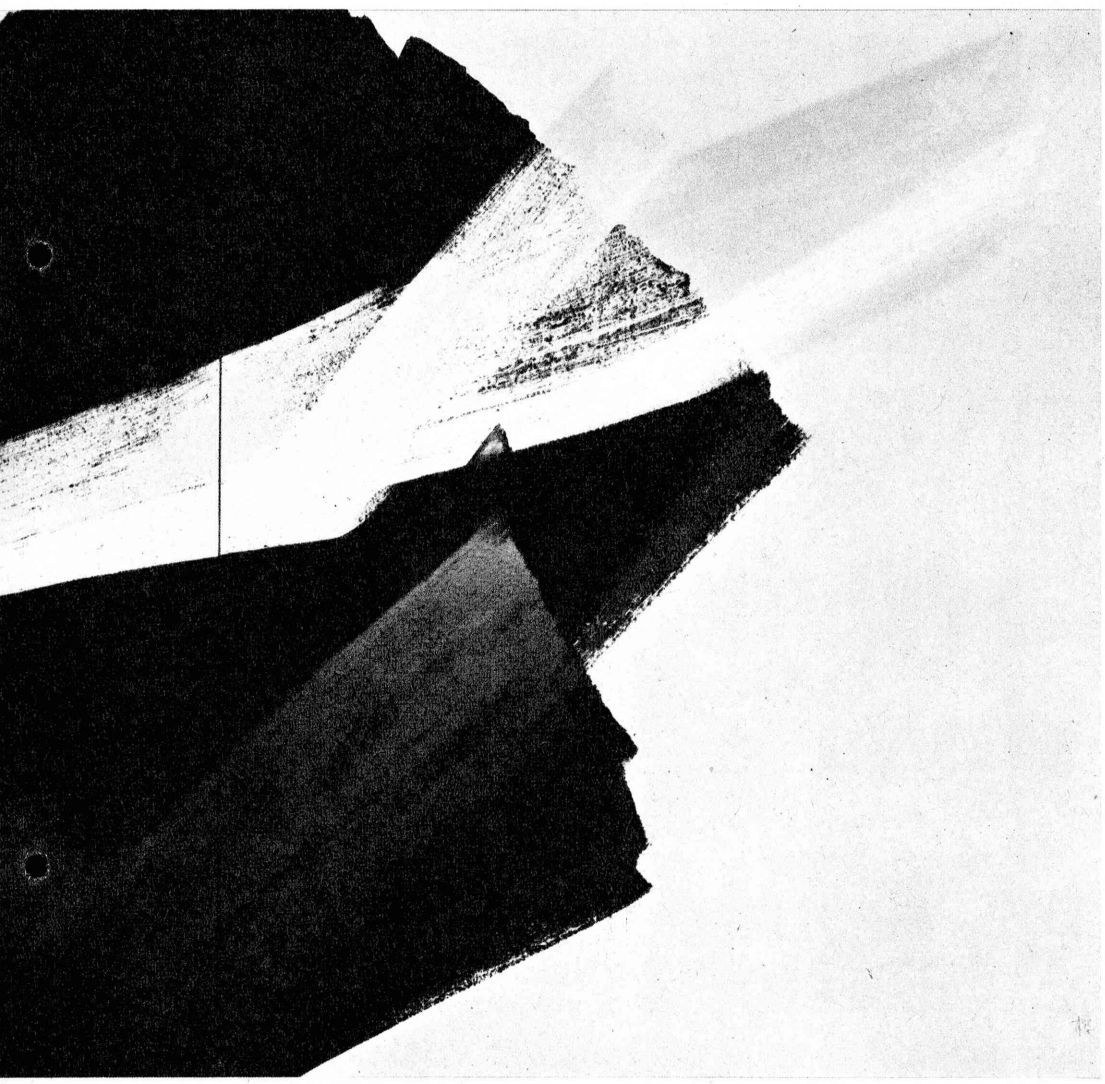




Above, Toko Shinoda in her atelier; to the right, "Unseen Forms," one of three of her works to be shown.



Jiro Yoshihara's "White in Black." A similar but reversed "Black in White" is also included.



Japanese

Art

Paintings, Sculptures, Prints

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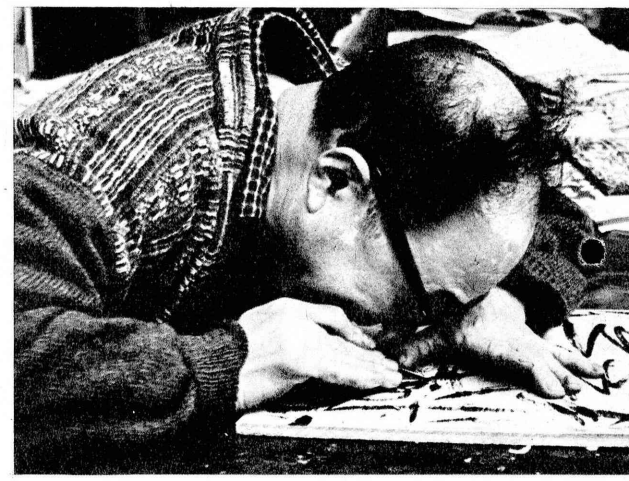
TOKYO JAPAN

Woodblock printing has long been one of Japan's artistic strong points and the most famous artist in this field in Japan today is Shiko Munakata. His works express the vitality of the Japanese people of ancient days in bold forms reminiscent to those of ancient Jomon pottery.

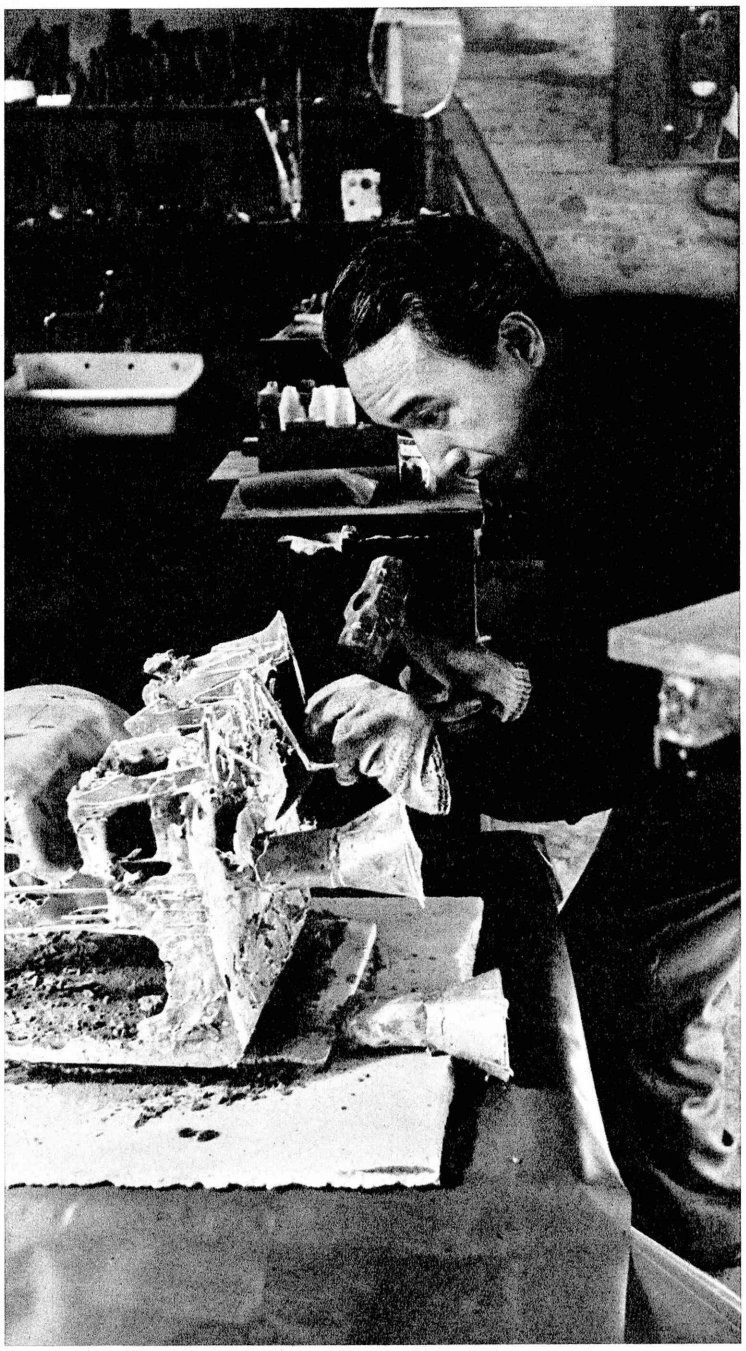
Yoshitoshi Mori's stencil prints represent a softer, more decorative interpretation of the same vitality and are characterized by a special type of particularly Japanese beauty.

Munakata and Mori both harmonize contemporaneity and the traditional, but other artists working in related media have lost their harmony and set out in new directions, notably Ayo whose prints are rainbow-colored, sharp, witty statements, and Masuo Ikeda, creator of dry-point etchings which are of youthful, delicate yet brimming with cynicism.



Two of the sculptors selected for representation in the festival are now living in Milan: Tomonori Toyofuku and Kenjiro Azuma, leading "international" Japanese sculptors residing abroad, whose work is best representative of the present state of Japanese sculpture.

Among the sculptors living in Japan, the works of Morio Shinoda and Kentaro Kimura present an interesting contrast. In Shinoda's works we can recognize the Japanese awakening to a life affected by increasing industrialization, while Kimura's sculptures reflect the softer, primitive forms inherent in traditional Japanese sculpture. Add to this contrasting combination the sculptural approach to pottery of Shindo Tsuji and the delicate entomological creations of Ryokichi Mukai and one can obtain a good representation of the variety seen in Japanese sculpture today.



Ryokichi Mukai at work on a finely-articulated sculpture.

Above: Munakata at work. Blind in one eye and having very weak sight in the other, he claims to be able to see with his 'mind's eye.' Below: Munakata's "Tsugaru Strait" showing the 'vitality of ancient days.'

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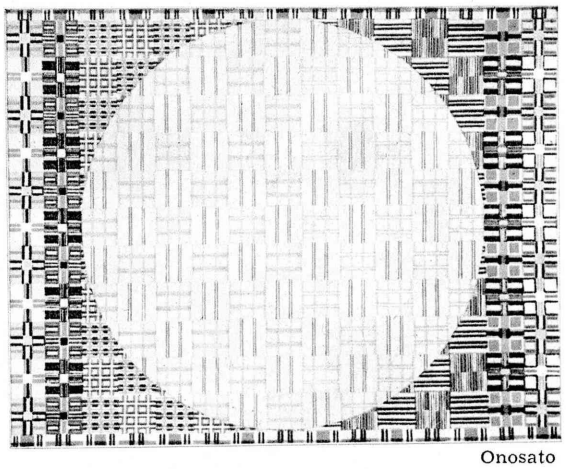

Onosato

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Toshinobu ONOSATO

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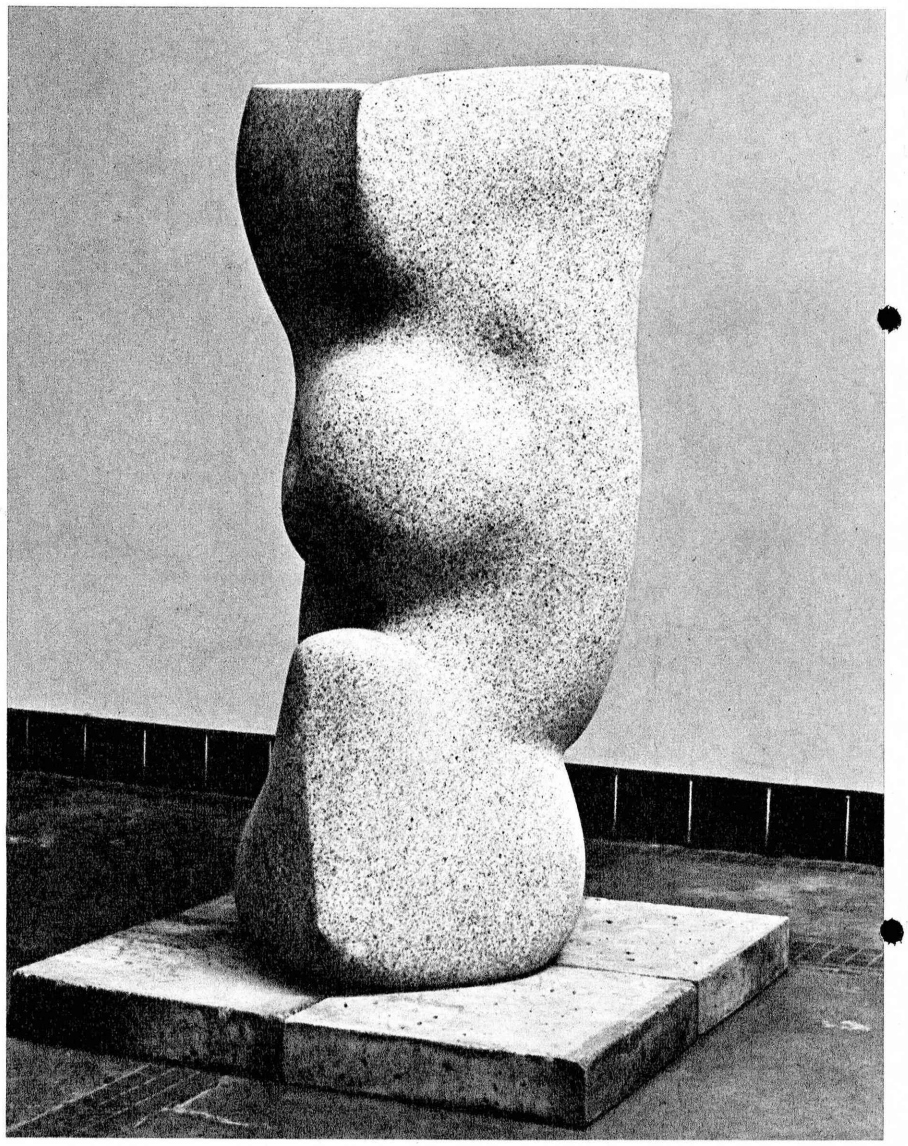
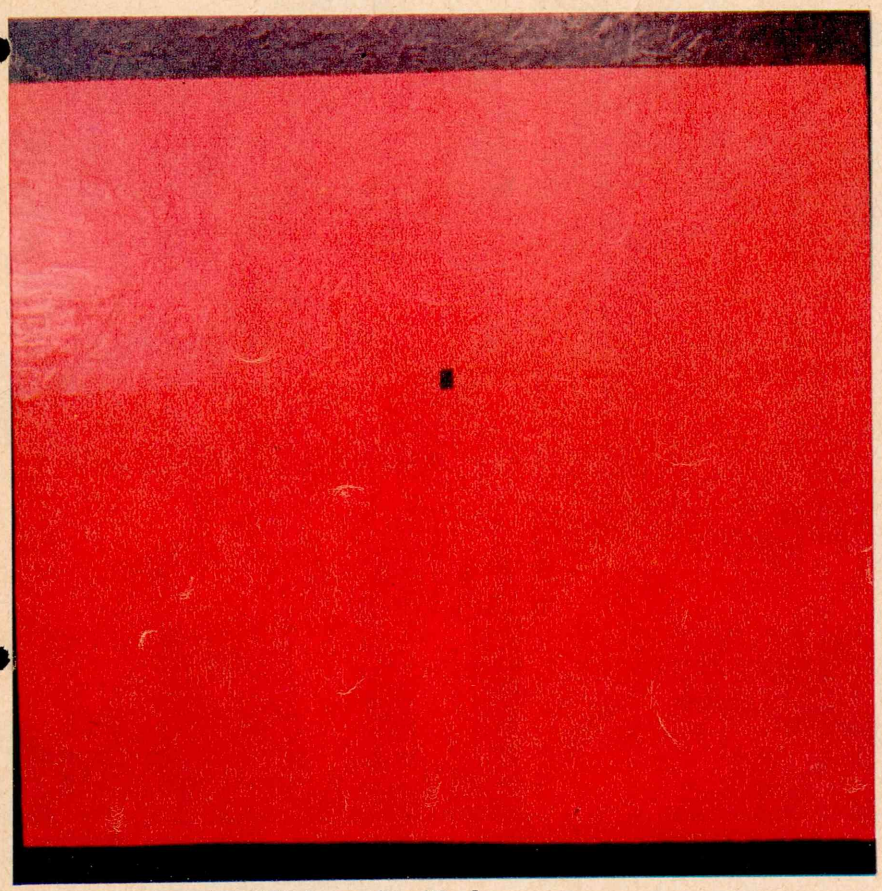
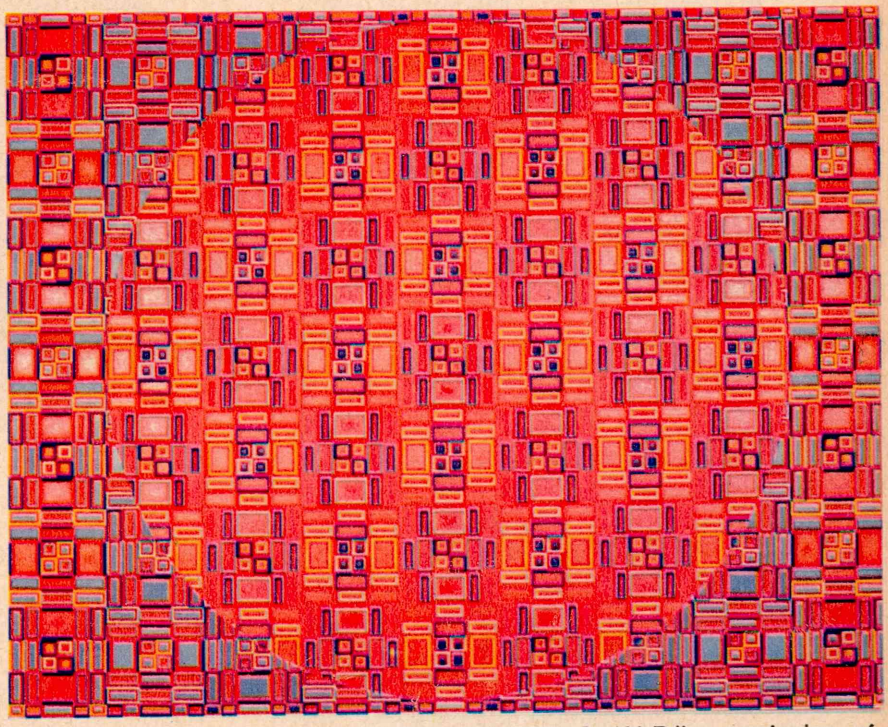


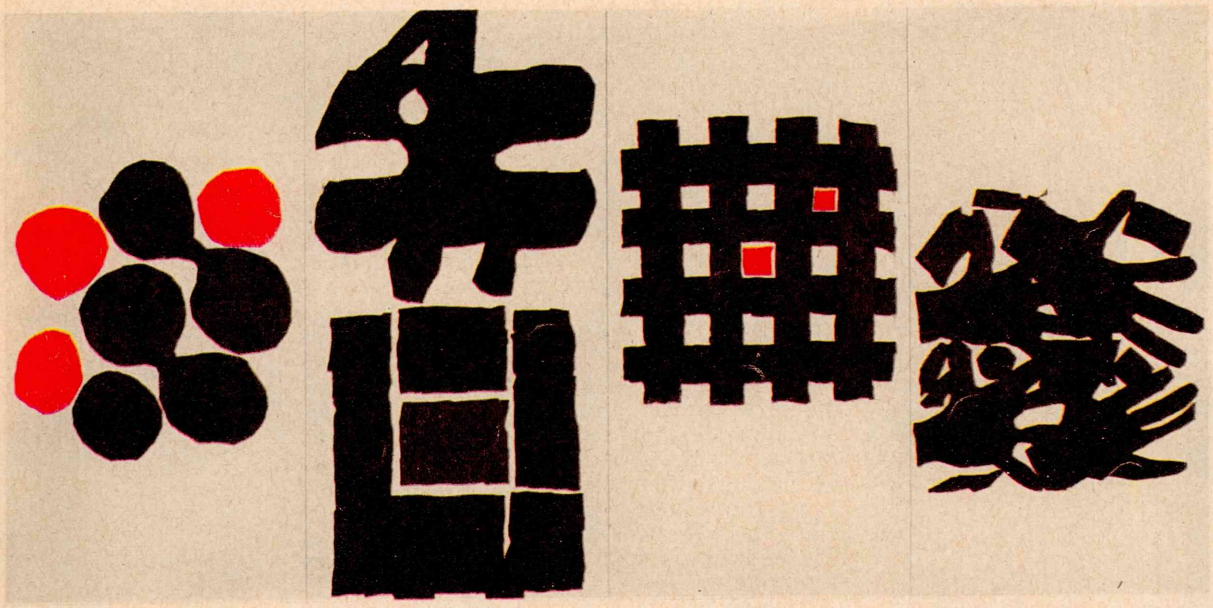
Above: Ceramic sculpture "At Higashi-yama" by Shindo Tsuji. Below: Kentaro Kimura's stone "Kept Waiting."



Takeo Yamaguchi's "Universe," with delicate textural variations in a hard-edge context.



Onozato's "Work 100-B," a profusion of colors to stimulate the senses.



Masanari Murai's "Existence," a four-part print of unified elements.

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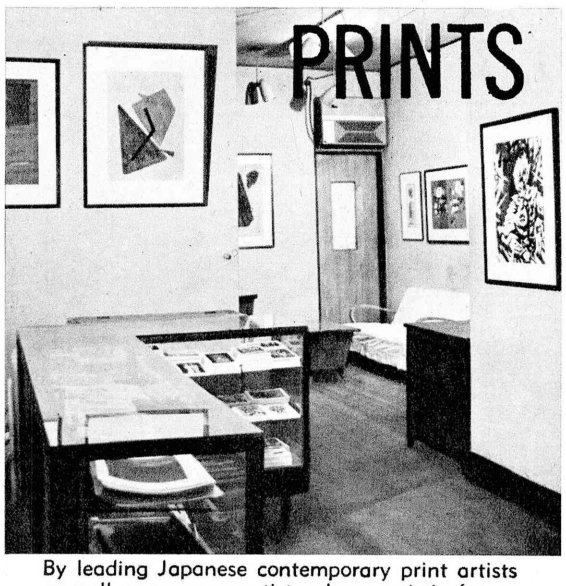

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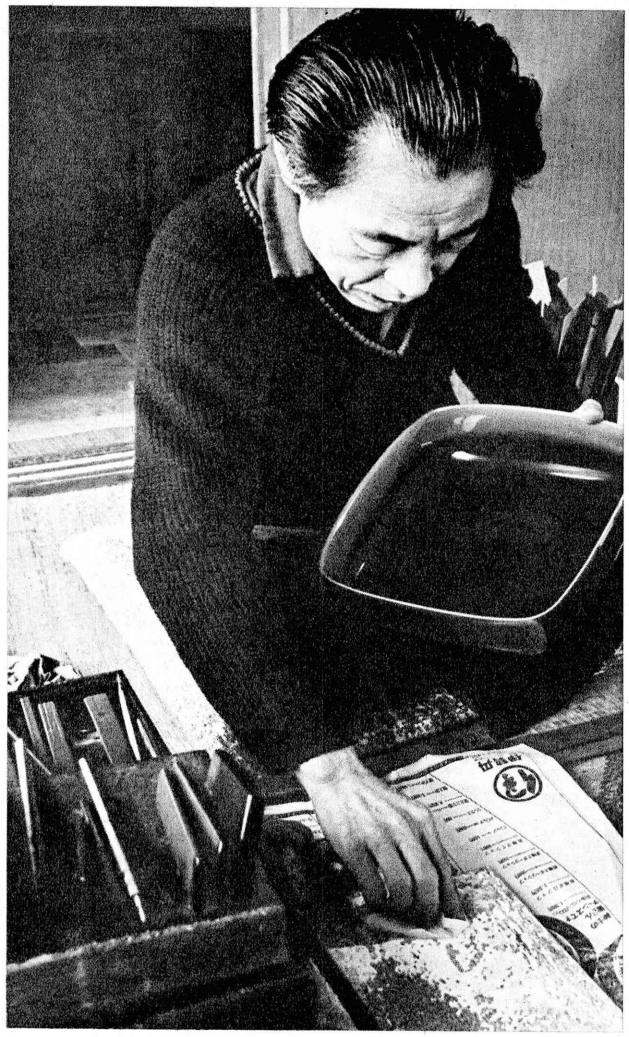


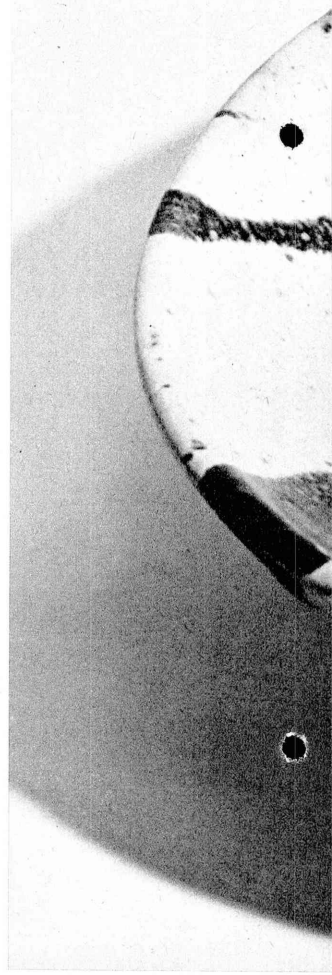
The industrial arts are at a crossroad similar to the one which painting and sculpture and printmaking have reached. In the products selected for inclusion in the Japan Art Festival, the works of artists who are followers of traditional handicrafts and works which are close to being massproduced are included; in either case the selection committee felt that these products best breach the gap between the requirements of traditional modes and modern ones.

If the traditional and time-mellowed beauty seen in industrial arts—and elsewhere—were to be lost, an extremely important part of the foundation of modern art in Japan would consequently be lost.

Thus, it is of great importance that Japan utilizes to the fullest the potentials inherent in traditional handicrafts while remaining well aware of the requirements of an industrialized society.

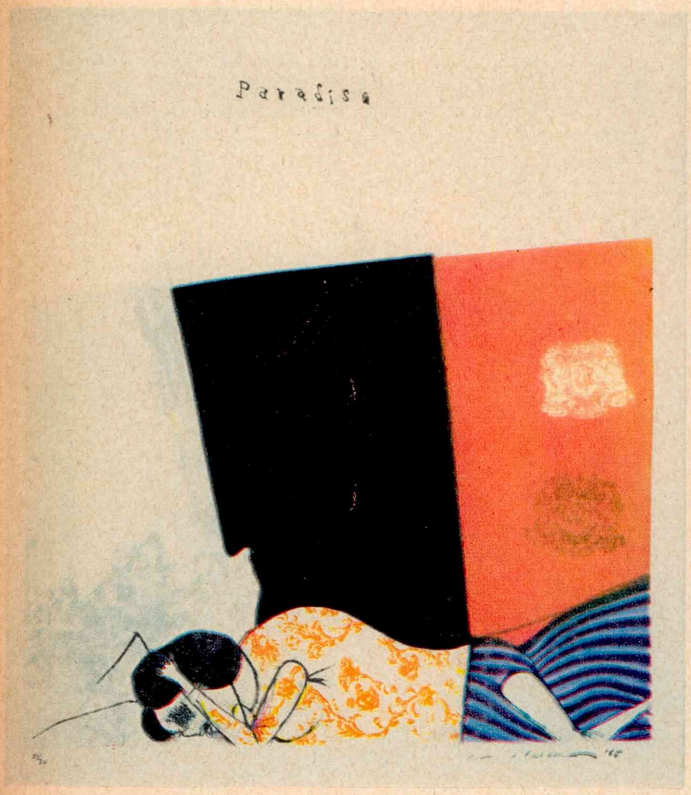
Among the potters who possess outstanding technical and artistic skill—and there are many in Japan—are Shoji Hamada, well-known for the grand scale of his folk-art style pottery, Toyozo Arakawa, Munemaro Ishiguro and from Bizen, where coarse, unglazed pottery is made, Toyo Kanashige. They are represented in the Festival. Young potters as well are present: Uichi Shimizu, who has attained a nearly mass-production scale for some of his works, and Kazuo Enoki, who is capable of quite simple and delicate work. Young artists like these men have mastered the art of making pottery by hand and are showing great interest in testing their abilities and work against the requirements of our age of mechanized, automatized production and consumption.

Lacquer artists, such as Kodo Otomaru and Tetsuya Nakagawa, must be particularly careful to retain their high technical standards when confronting contemporary demands because the making of lacquerware, more than perhaps any industrial art, is a painstaking task, the techniques of which were perfected at a time when society moved at a much slower rate than today. Masuki Masumura, who has contributed an exquisite bowl to the exhibition, is perhaps the most modern of lacquer artists today.

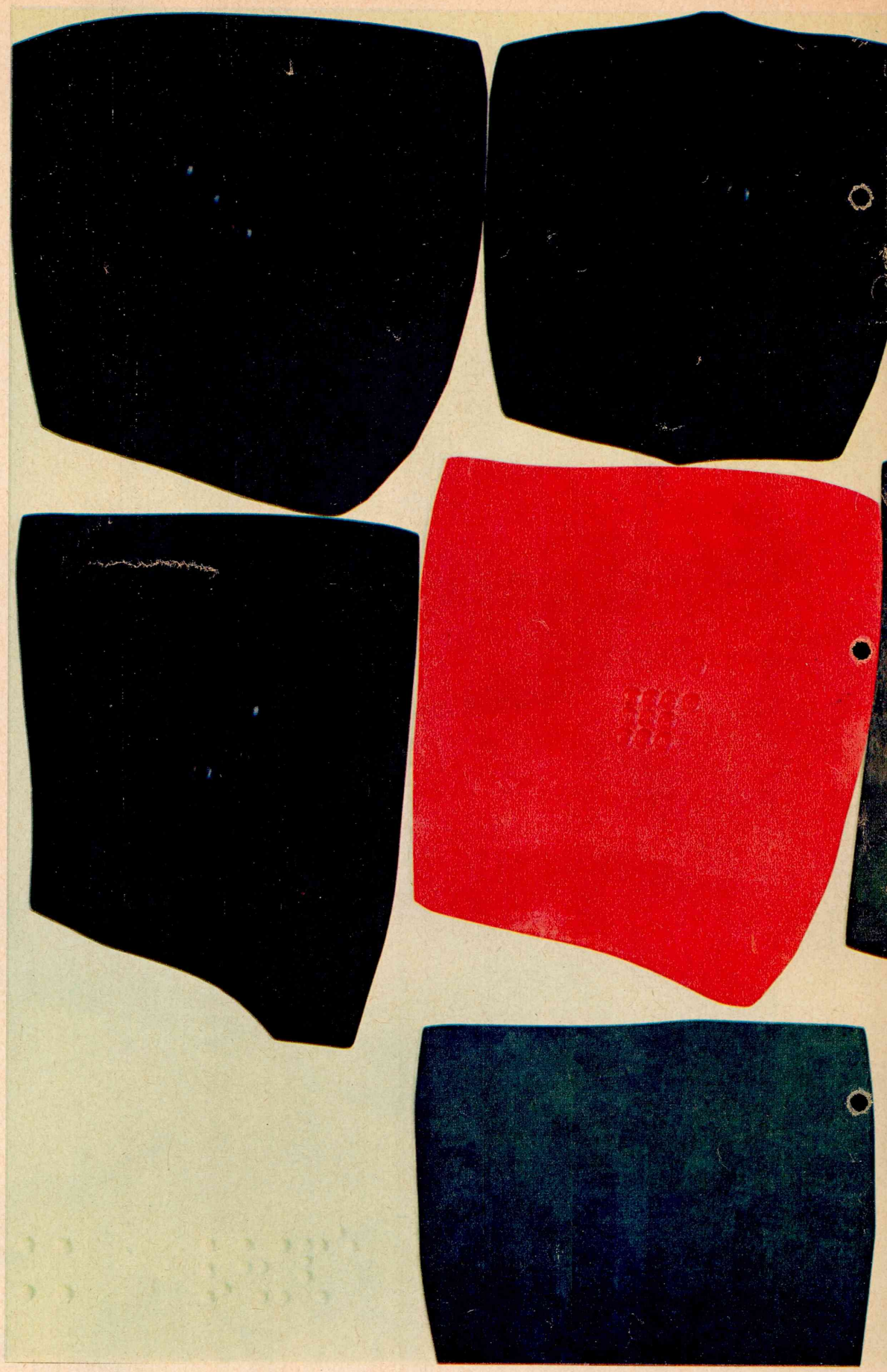


Far left: Masuki Masumura making a lacquer-ware bowl. More than any other person represented in the Japan Art Festival, his work requires patience; the bowl shown required about 30 coats and an elapsed time of one year since time must be allowed for drying between the application of each coat and polishing. In the center, another craftsman at work: master potter Hajime Kato who makes his own glazes and clay from materials gathered from throughout Japan and thus controls, completely, all phases of the production of his porcelain.

Right: Toyo Kanashige's vase of bizen-ware. Unglazed and rough textured, this type of pottery and that of Shoji Hamada (below) are two different expressions of the folk-art type of Japanese pottery.



A dry-point etching by Masuo Ikeda, "Paradise," showing his typically uncluttered composition.



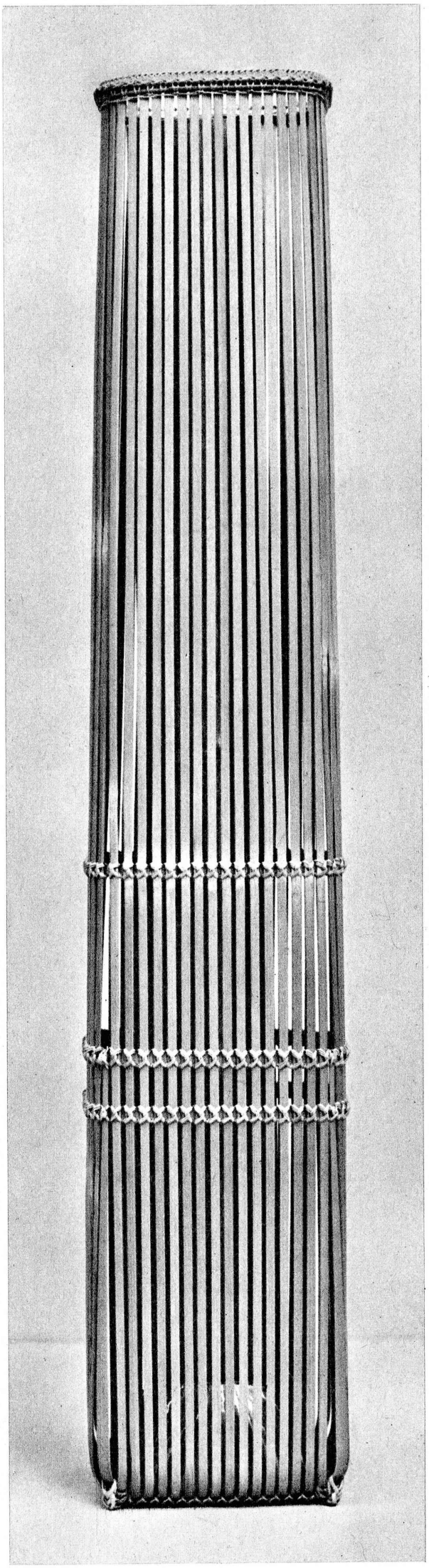
Yoshishige Saito's "Work I," a delicate positioning of bold forms.

It is somewhat surprising to note that although wood- and bamboo-working, as represented by various articles made by Shounsai Ikuno, Shokansai Iizuka and Tatsuaki Kuroda show high standards of workmanship and design, some of the mass-produced products express simplicity more than handmade counterparts.

Although all the craftsmen selected are exemplary, perhaps the wood articles by Tarugen deserve to be singled out. They are precise and have a warm, human touch which is yet to be produced by a machine in just same way.

Many of the products of dyeing and weaving included in the exhibition have been mass-produced, but those produced with traditional Japanese techniques have an exquisite Japanese elegance. The handicraft products of Fukumi Shimura and Mana Harada particularly contain a delicacy associated with Japanese femininity.

Mana Harada at work. She does both weaving and dyeing of cloth for use in making clothing or as tapestries.



A flower vase by Shokansai Iizuka, as upright as the original bamboo which was used.

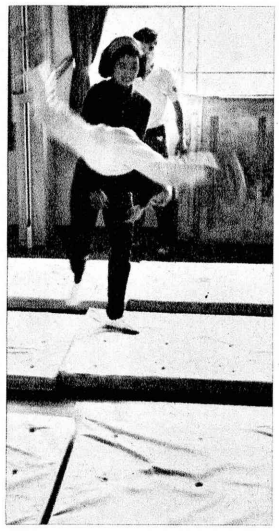
The works mentioned here and shown in the illustrations, together with those which could not be included because of limited space, represent Japanese art of this decade, energetically in flux, progressing toward the solution of difficult problems. Given different specifications, the Japan Art Festival could have acquired a different character or scale, but nevertheless the problems and confrontations facing Japanese artists today, as outlined above, remains the major question for Japanese arts of this decade.

Michiaki Kawakita is deputy curator of the Museum of Modern Art, Tokyo, a member of the Selection Committee of the Japan Art Festival and a noted art critic.

Iizuka at work using techniques which have not changed for centuries to create articles modern in appearance.

GOLD MEDAL TEMPLE

sports classroom for children



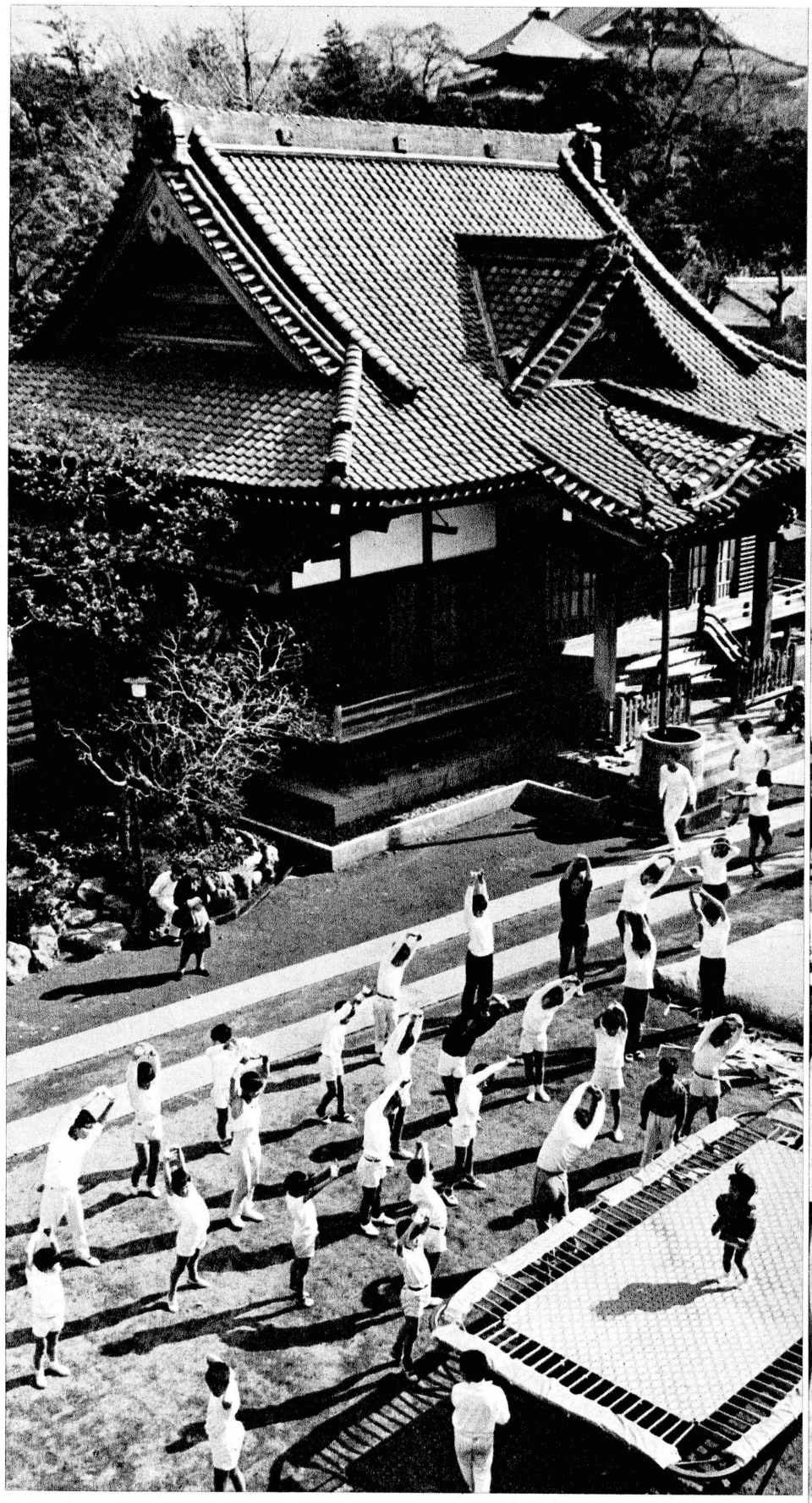
For one man the Olympics left behind the seed of an idea rather than memories. As the Olympic flame was extinguished, banners and flags taken down and athletes, coaches, judges and spectators returned to their normal lives, Takashi Ono, of the Japanese gymnastic team and the person selected to read the athletes' pledge at the opening ceremony, thought of the following idea:

"As important as the Olympic Games may be, isn't it even more important that sports become a part of the daily life of people and that they enjoy sports fully? And wouldn't it be splendid to teach children in the cities, who have to study hard and have little time for play, how to enjoy sports, thereby improving their physique?"

Ono, who won gold medals in Rome and Tokyo, then decided to carry out his plan to establish a sports classroom for children. He found support among his fellow athletes: Masamitsu Ichiguchi, feather-weight title winner in Greco-Roman style wrestling in the Tokyo Olympics, Shiro Ichinoseki, bronze medalist in the bantamweight weightlifting competition, also at Tokyo, and Shozo Sasahara, gold medal winner in the free-style wrestling competition at the Melbourne Olympics. However, until they met Kenyu Sakai, a priest of the Jissoji Temple in Ikegami, Tokyo, they had no place to teach youngsters sports and sportsmanship. Sakai read a request for help sent by Ono to a weekly magazine and offered the use of the temple's garden and facilities. Ono's plan fortunately coincided with a similar plan conceived of by Sakai, and the two joined forces. Last May they initiated their sports classroom. The athletes offer their services free, and a low membership fee is charged only in order to obtain funds to pay for the mats, iron bar and trampolin.

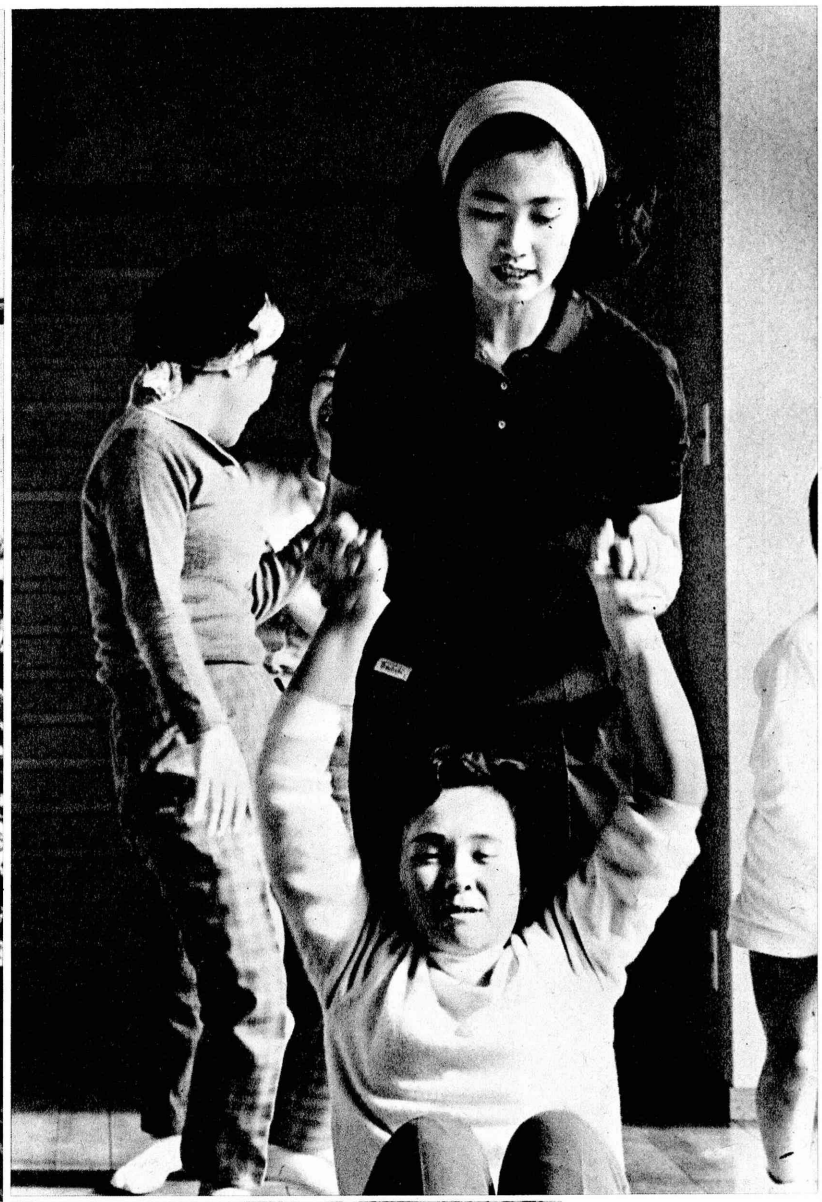
Over five hundred members have enrolled. Although most of the members are elementary and junior high school pupils, a 40-year-old mother is also enrolled. Most of the children live near the temple, but as the classroom became well known it began to attract students from other districts, well beyond walking distance. The four-days-a-week schedule calls for coaching weightlifting on Mondays, gymnastics on Wednesdays, wrestling on Saturdays and gymnastics on Sundays. On days other than Sunday, when lessons are given in the afternoon, activities begin at 7 p.m., after the athletes finish their day's work.

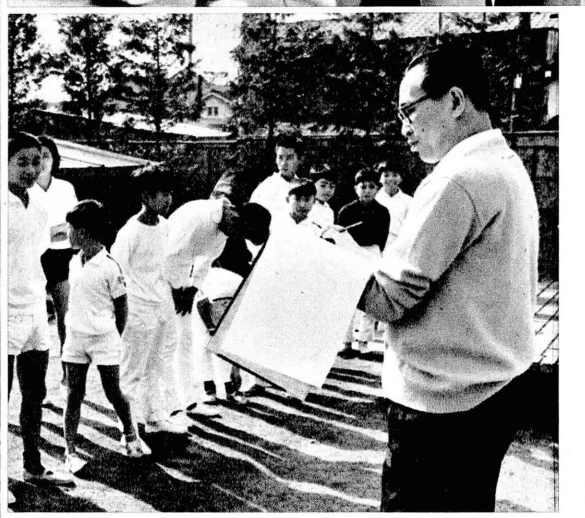
Ono's group thus was successful in attracting and training children, but at first they could not convince any of the parents to participate. Then, Ono's wife began to give lessons too—in beauty exercises. It should be added that Kiyoko Ono was also a member of the Olympics gymnastics team, and that she attracted a number of mothers, who now come to the class in mother-daughter teams.



Buddhist temples do not have Sunday services, and until now they didn't have anything like this either: the Sunday morning class.

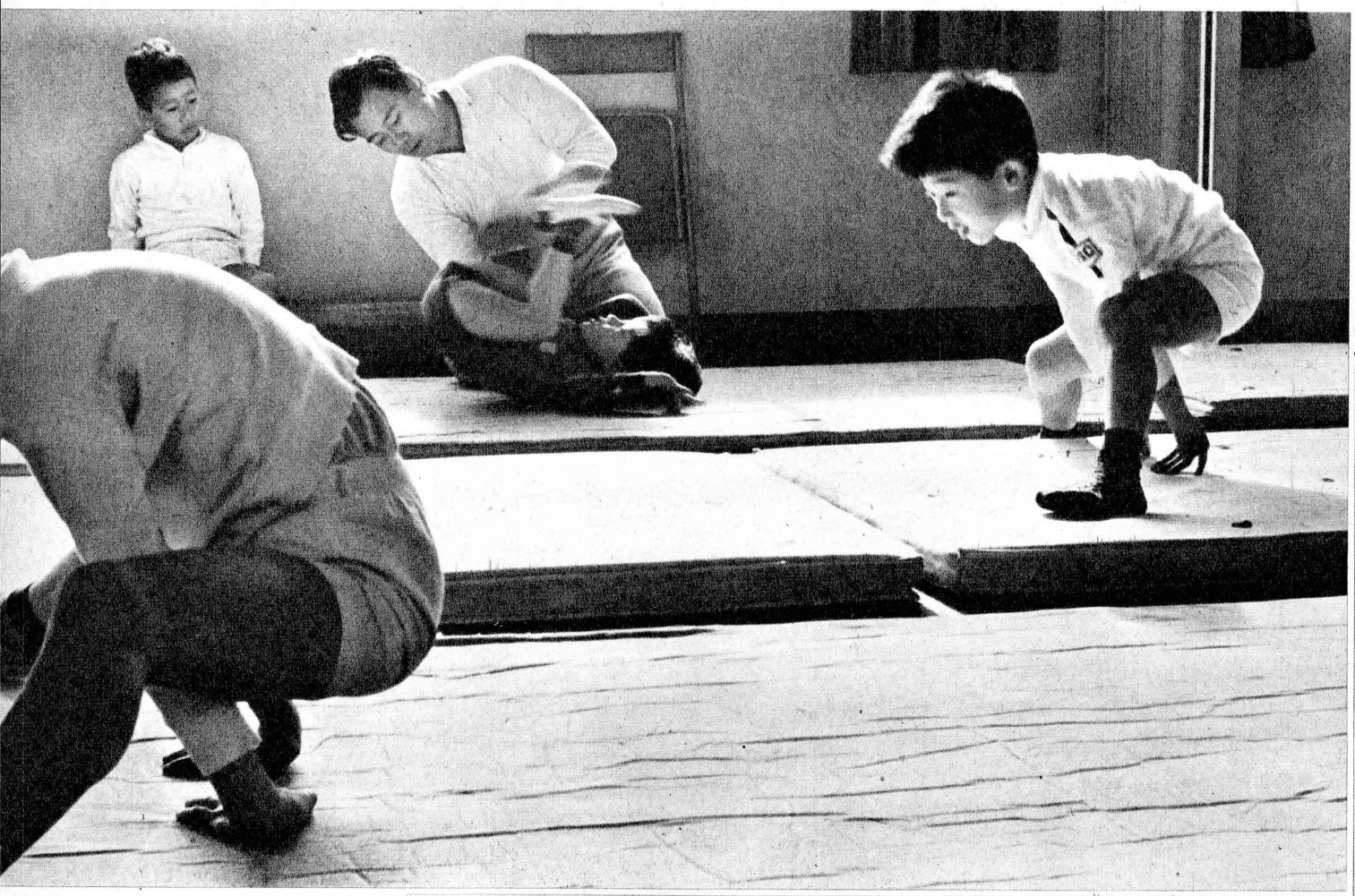
A sales representative six days a week, Ono uses his spare time to train potential medalists of the future.

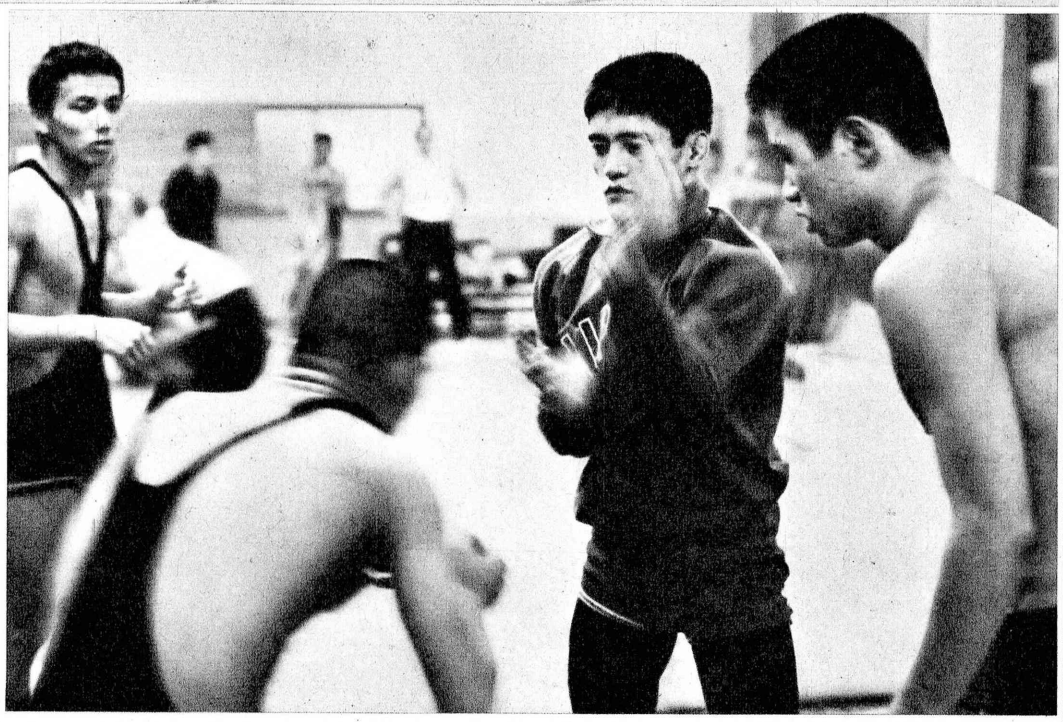


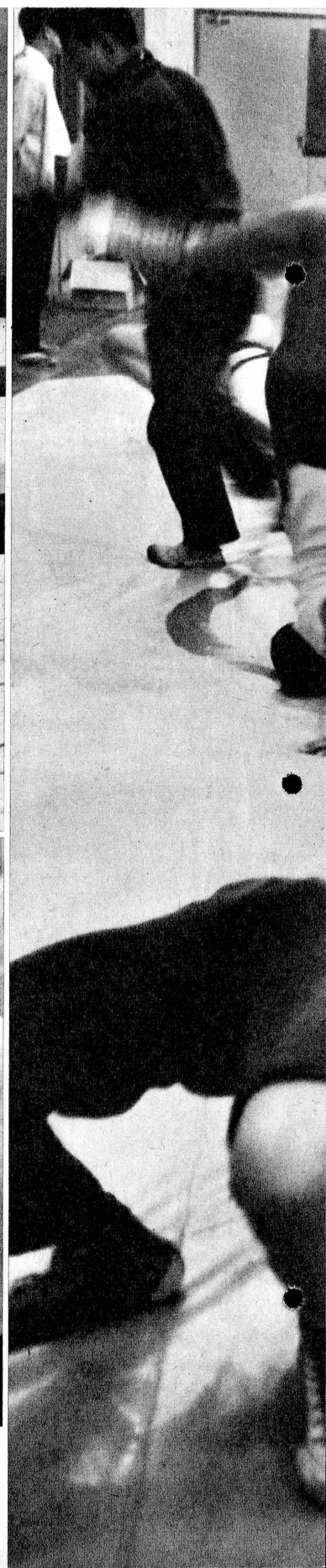


Above: In a small room in the temple, Mrs. Ono teaches beauty exercises with the strictness of Olympic training. Below: Looking more secular than priestly, Sakai takes attendance.

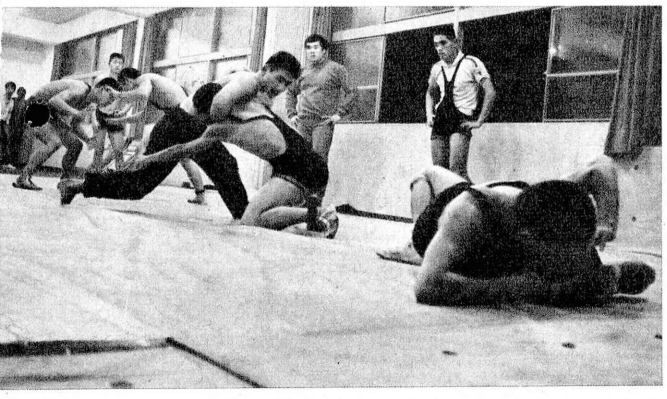
GOLD MEDAL TEMPLE

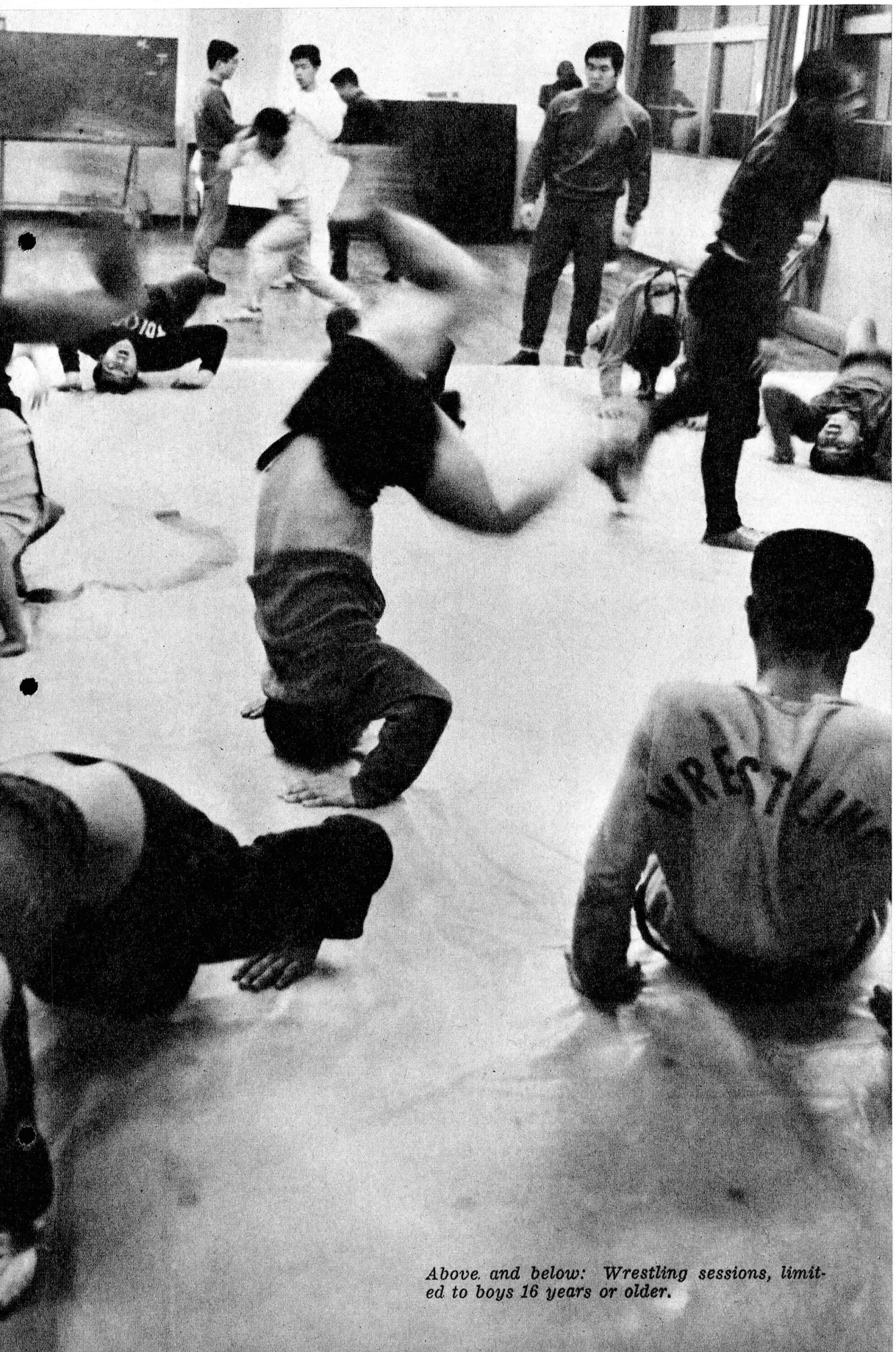






Above: Ono helps out young tumblers over and over again. Below: Wrestler Ichiguchi concentrates on his 'partner.'





Above and below: Wrestling sessions, limited to boys 16 years or older.

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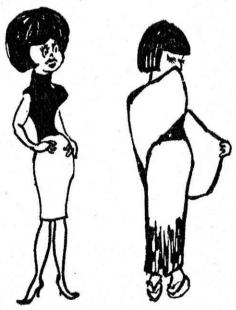

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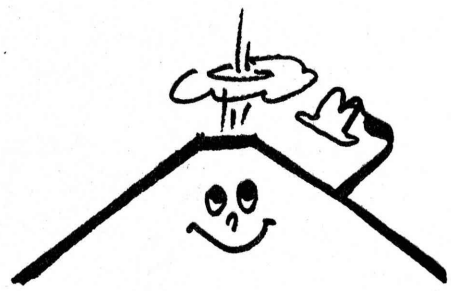

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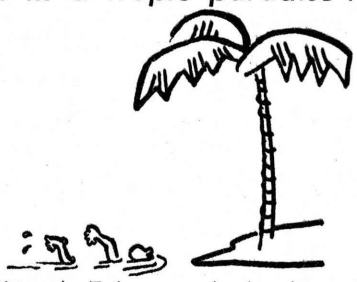

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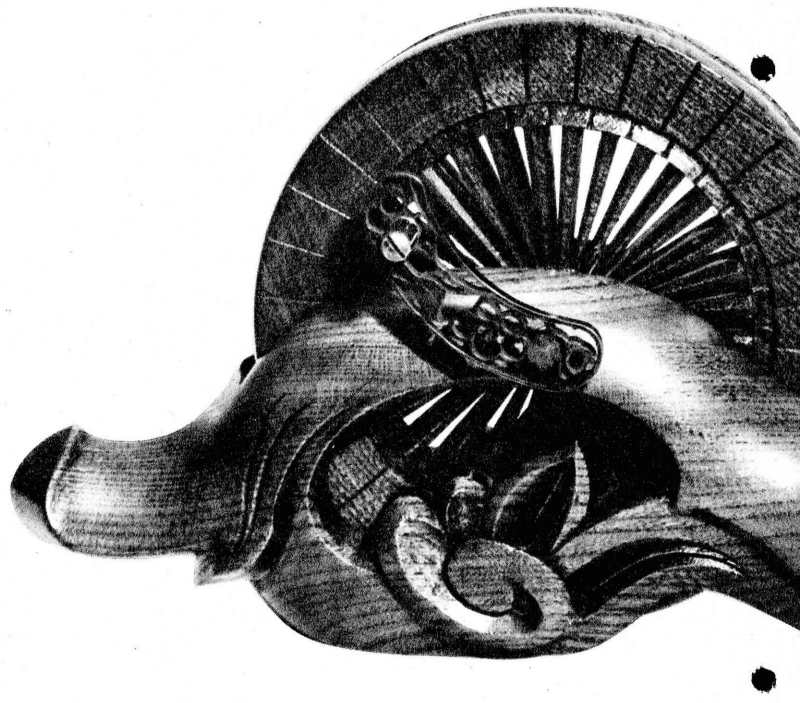
Pride in Work and Exquisite Working Tools

By ISAMU NOGUCHI

Isamu Noguchi, an American sculptor, has also designed gardens, including the Japanese-influenced one at the UNESCO headquarters in Paris, paper lanterns, a concrete bridge railing in Hiroshima and other objects. He has found much of value in Japanese culture which has been utilized in his work, such as the haniwa, which he reinterpreted in sculptural form. He wrote this article late last year, while in Japan.



One of the principal reasons why I visit Japan so frequently is probably because I am attracted to a beautiful virtue inherent in the hearts of the Japanese people. This virtue, in brief, is the spirit of pride and love the Japanese people have toward their work, no matter what it may be.

Whenever I visit Japan, I work together with people of many different occupations and professions. For example, I have worked with ceramic artists, with gardeners, with stone masons, and with makers of Japanese paper lanterns. These craftsmen have all given me their unstinted cooperation and I am extremely thankful for their assistance.

I believe it is not because of money that they always give me so much more than I could ever pay for but rather that they understand my work in which they find something in common with their own. It is pride in their own occupation which is their real motivation.

As a more common example, it would seem to me, a maid servant in a Japanese inn or a Japanese farmer do their work more willingly because they take pride in what they are doing, not just because they are paid to do the work.

Another is the fact that the custom of receiving tips is practically unknown in Japan. To give someone a tip in repayment for a kindness is not to be condemned, but it is indeed disagreeable to have to be constantly reminded of having to deal with people on the basis of money.

One of my concerns on my present trip has been to design a playground in a large children's park called "Kodomo no Kuni" (Children's Land). I have been struck by the enthusiasm of the people involved, striving to make something beautiful in spite of a shortage of funds. In fact they have already started to build a skating rink scheduled to be finished by January 10th! This hardly could have been expected in the United States, where I come from, where due financing would have to be available before starting. I doubt there would be this headlong drive and common pride.

I have noticed, during my trips to various parts of Japan, that each locality has its own traditional products and special dishes. The people take pride in their specialties which are the creations of local customs and traditions.

These characteristics are particularly notable among the country people and the older Japanese craftsmen I have come into contact with. Artisans work because they have pride in and love their occupation, and monetary remuneration is not their sole objective.

It is regretful to note, however, that with the gradual Westernization of Japan, this admirable trait is slowly disappearing among city people and the younger generation in this country. But this I think is a passing phase and that devotion and pride in work will return as it does among the young in the U.S. who come to realize the true values of labor.

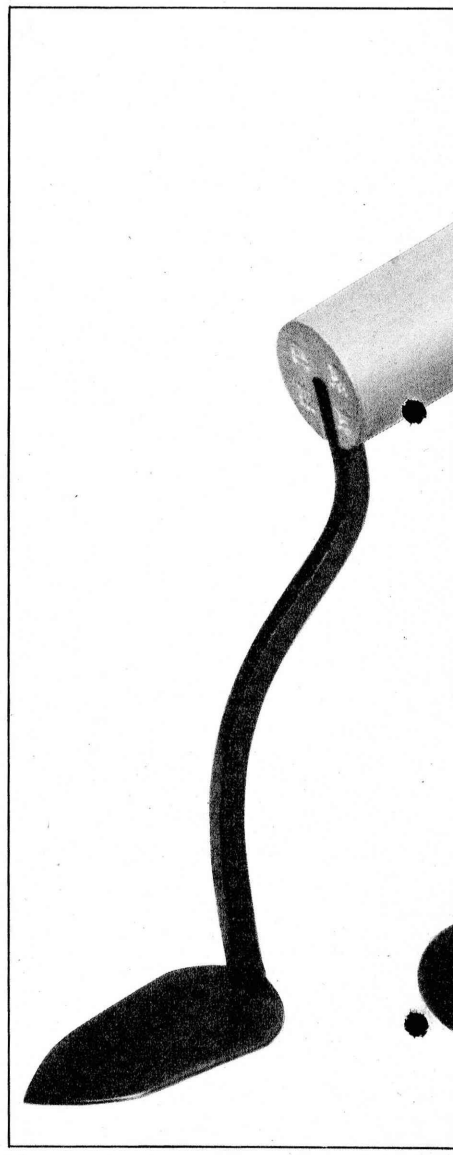
An evidence of this ancient Japanese virtue is reflected in the numerous superb tools which were developed here long ago and are still made and used. I feel that the traditional tools of Japan are much superior to those that had their origin in Europe.

It seems to me that here the craftsman and his tools are in complete unity, the heart of the craftsman is in the tools he uses. And where else are to be seen such a profusion of beautiful tools?

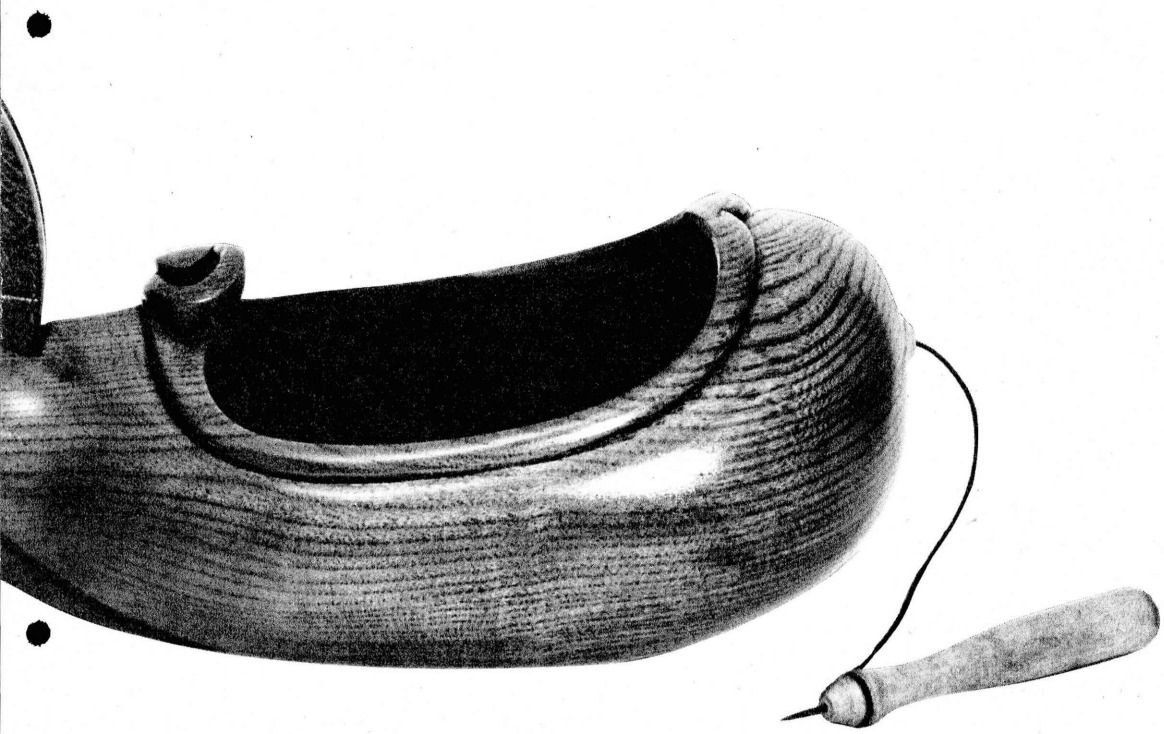
I was astonished when one day I went to a shop in Kyoto to buy some trowels as I was engaged in some plaster work. There were perhaps 30 varieties of trowels where abroad there would be just five. In the United States especially, where practically everything is now mass-produced, the types of hand tools become fewer and fewer, standardized for the corner hardware store; only machine tools proliferate.

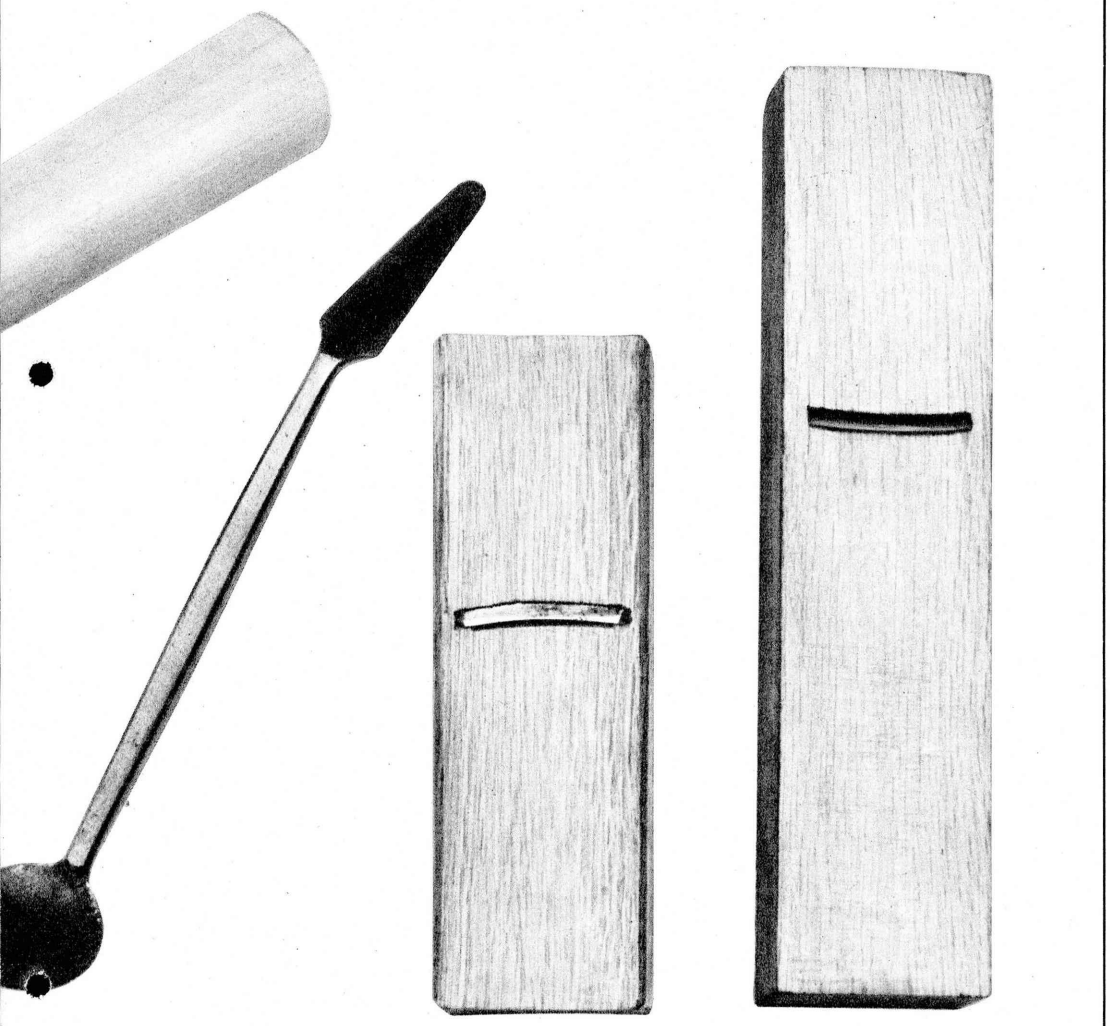
There is no question but that the best work is still to be done by hand tools which are an extension of the human hand.

Whenever I come to Japan, I am greatly impressed and marvel at the fierce pride of the Japanese in their work and the beauty of the numerous hand tools they used.



A carpenter's "sumitsubo," used to mark cut lines on wood. The pin holds one end of the string secure as the carpenter pays out string along the wood. The string picks up ink from the cotton in the bowl; when the inked string is over the part where the cut is to be made, the carpenter holds the "sumitsubo" so the line is taut and snaps a line onto the wood.





Trowels for precision work and planes which cut on the draw stroke.

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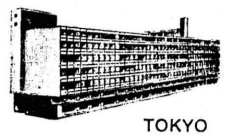

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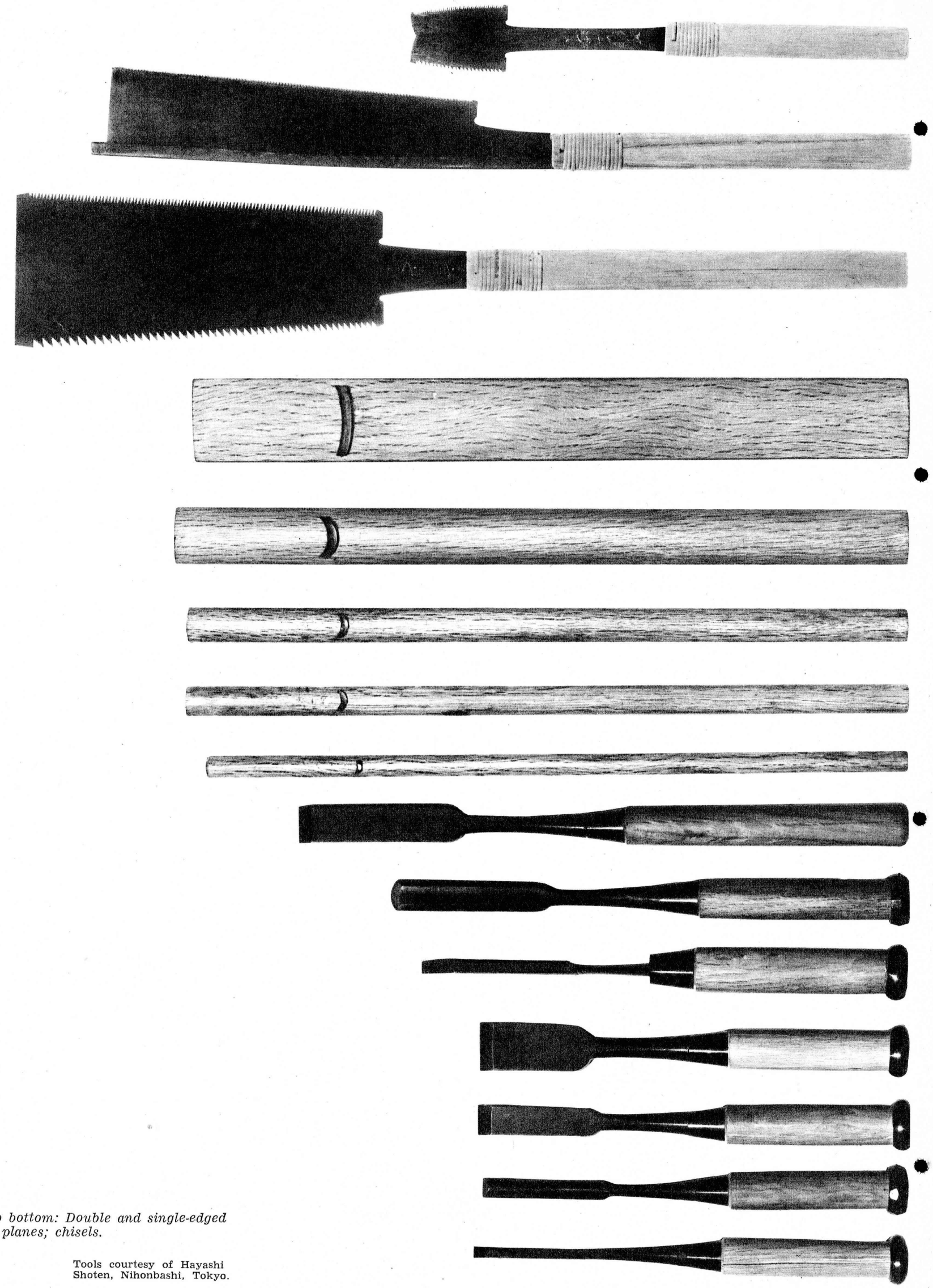


From top to bottom: Double and single-edged hand saws; planes; chisels.

Tools courtesy of Hayashi Shoten, Nihonbashi, Tokyo.

This masked dancer appears in "Kitoku," choreographed for a single dancer and meant celebrate a victory in battle.

The Elegance of Antiquity: GAGAKU

By YOSHIHISA OSHIDA

It was appropriate that the first full-scale performance of Japanese gagaku overseas was at the General Assembly Hall of the United Nations headquarters, in New York, because gagaku has, for all its Japanese qualities, an unusually international background.

This debut took place on May 25, 1959, and is an important event even considering the 1,300-years-long span of gagaku's history. Performing the traditional court music and dance were members of the Music Department of the Japanese Imperial Household Agency, who then went on tour for three weeks, visiting major American cities.

Critical reaction to the exotic gagaku was understandably mixed. A New York Times critic wrote that he could not understand the music very well, but, like the dances, it was very impressive and sounded pleasing to the audience. He also praised the gorgeous costumes of the dancers. In San Francisco, however, a newspaper critic noted that although gagaku is translated as "elegant music," the meaning of elegant in Japan and in the West appeared to differ. "Elegant music" is a valid translation of the word "gagaku," at least for those Japanese who appreciate the music and dance, but other people would do well to think of gagaku as "court music," with the connotation of the regal splendor of the Japanese court of centuries ago. The appreciation of this elegance is by no means beyond the grasp of non-Japanese, and although the slow tempo of the performances is anachronistic in today's world, an unusual and pleasurable experience awaits those who can adjust to the tempo.

Adaptations of gagaku music have been made to suit Western listeners. Conductor Hidemaro Konoye arranged "Etenraku" (Heavenly Music) for the orchestra and conducted at a performance of it in Moscow, 25 years ago. A Russian commentator then said that the composer must have been influenced by French impressionists! Actually, it seems likely that the reverse was true. Reportedly, Claude Debussy was extremely interested in gagaku instruments and Western scores of gagaku music which he saw at the Paris World Exposition in 1889, and the influence of gagaku later appeared in his compositions.

Even more meaningful today is the coincidental inclusion, in gagaku, of elements found in contemporary compositions. Gagaku shares some common ground with twelve-tone compositions, is syncopated, like modern jazz, has contrapunction and sonatas, ternaries and variations as well.

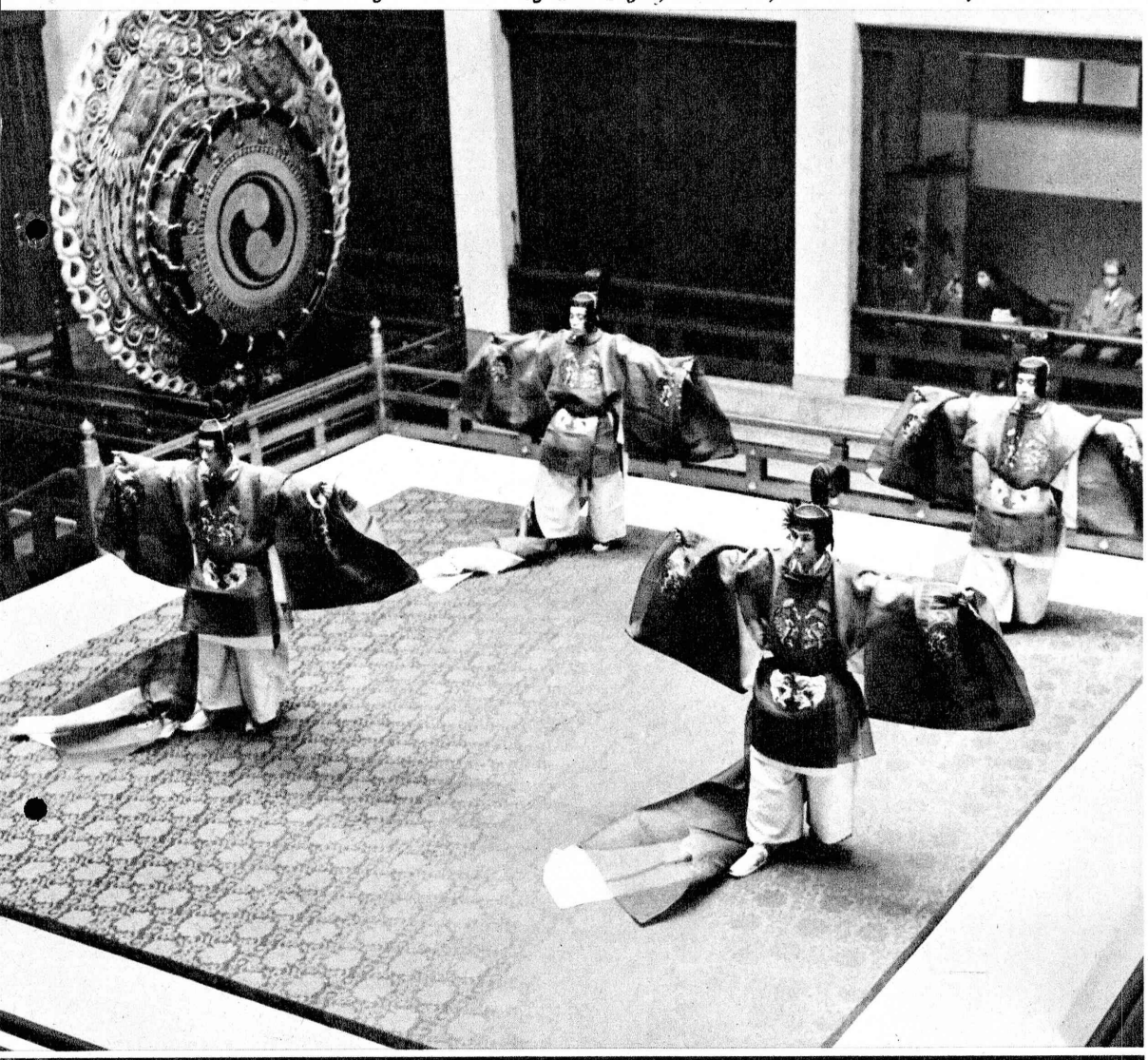
However, the importance of gagaku, and the reason for its interest to us today, is not rooted in its antiquity or modernistic elements alone. Gagaku is a cultural storehouse, an amalgamation of Asian musics and instruments.

The process whereby an ancient Persian instrument became the West's double-reed clarinet of today was duplicated in an Oriental direction. The result was the Japanese pipe, introduced from China. Other instruments have a similar historical pattern, but in their present Japanese form remain closer to the original instruments than do their European equivalents. This is also evident in the case

Behind the ferocious mask is Prince Lan Ling, a legendary military commander of China of the sixth century. He appeared in battle with a dragon-mask, so the story goes, and this bugaku dance was created to celebrate one of his victories. This dance was created for a solitary dancer.

In "Taiheiraku," the four dancers represent a would-be assassin, his intended victim, a man seeking to prevent the assassination and one more person. The stage is one specially set up at Tokyo's Meiji Shrine.

"Totenraku" is believed to have been made by court nobles in the ninth or tenth century. The melody and style, however, show Korean influence.



"Ama" was introduced to Japan in the eighth century by a monk from Vietnam, but the cap and scepter-like object are Japanese and the clothing is that of China. The masks are made of paper and silk.

of the Japanese "sho," one of the instruments used for gagaku performances. This instrument also was introduced from China, where it was called the "lushan." Morphologically, it is related to the khene of Laos, sompotan of North Borneo and valiha of Madagascar, but so is the pipe organ of Europe. Yet, there could hardly be a greater difference between two kindred instruments than between the hand-held "sho" and the relatively enormous, mechanical pipe organ.

The "sho" produces the same note whether its player inhales or exhales, and because it has fifteen bamboo tubes which can be used to make sounds, it is the only Japanese instrument capable of harmony. The short Japanese pipe, the "ryuteki" flute and drums are the other instruments used to make music.

Gagaku's dance component, called "bugaku," has similar Asian origins. Some dances consist of dance alone, others have simple plots. Among the stories of bugaku are these:

—The expression of joy by snake-eating tribesmen of west China.

—A son whose father has been killed by a wild beast exacts revenge from the animal.

—A handsome young general with a grotesque mask charges into the camp of his enemies.

—A man with a stick resembling a golf club goes through the motions of hitting a ball.

—Warriors with shields and spears engage in battle.

Other dances are performed by four men clad in garments in the style worn a thousand years ago; they dance gracefully—one may say even elegantly—unencumbered by any story, as if indifferent to time itself.

If longevity has been one of the qualities of gagaku, so has, at least for the general public, rarity. Although gagaku has been preserved by the Imperial Court and a number of temples and shrines, especially in the Kyoto-Nara area, for centuries instruction has been given by father to son and this hereditary transmission, which can be traced back well over a thousand years by some families, excluded outsiders. Further, attendance at gagaku concerts was limited, and for the common citizen, the beauty of gagaku music and bugaku dance might have just as well disappeared a thousand years ago.

Since 1870, however, this has been changed. Although the tradition of hereditary transmission persists and many of the musicians and dancers now affiliated with the Imperial Household Agency's Music Department can trace their family history back a thousand years, anyone who wants to study gagaku as a performing art may do so, and there are public concerts which anyone may attend or watch on television. Except for this year, the Imperial Household has given semi-public concerts every January, and for a number of years the Gagaku Society has been giving public concerts. Members of this organization have also given demonstration performances at primary and junior high schools in Tokyo, at their own expense, to further familiarize school children with their unique musical heritage.

Although gagaku music has been arranged for orchestral performance, by composer Yoshinori Matsudaira and others, and contemporary composers such as Osamu Shimizu have written new pieces for gagaku instruments, there is still nothing like hearing—and seeing—an actual performance.

Other than the concerts, there are many festivals and annual events of shrines such as the famous Itsukushima Shrine of Hiroshima when gagaku is performed. It as on occasions such as these that one can be transported to a Japan of ages ago, due to the combined effect of the court dance and music and the environment of the shrines. These festivals are most frequent in January, April, May and October, and those people in Japan during those months would do well to investigate the possibility of seeing such a performance.

Yoshihisa Oshida is president of the Japan Gagaku Society, director of the Japanese Society of Rights of Authors and Composers. A player of the "sho," he has recently written a comprehensive book on Gagaku.

Left: "Taiheiraku," performed at Itsukushima Shrine at Miyajima, near Hiroshima. Right: "Enbu," performed as a prelude to Gagaku performances.

Left, "Kocho," or Butterfly Dance, created in Japan in the tenth century by a nobleman. Below: The "Genjoraku" or Snake Dance. The dancer is, odd as it may appear, overjoyed at having found a snake, considered a delicacy among some tribes in ancient China.

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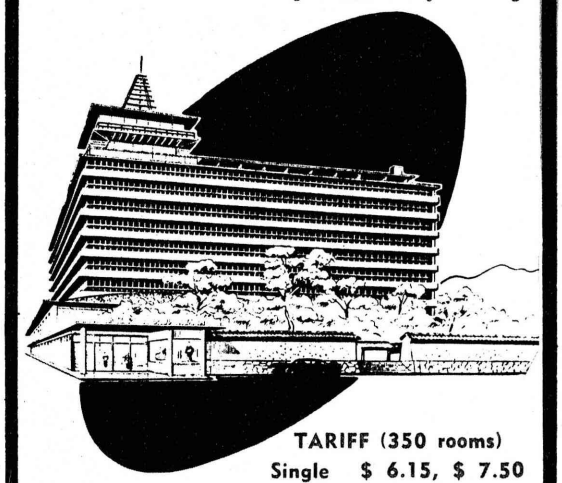

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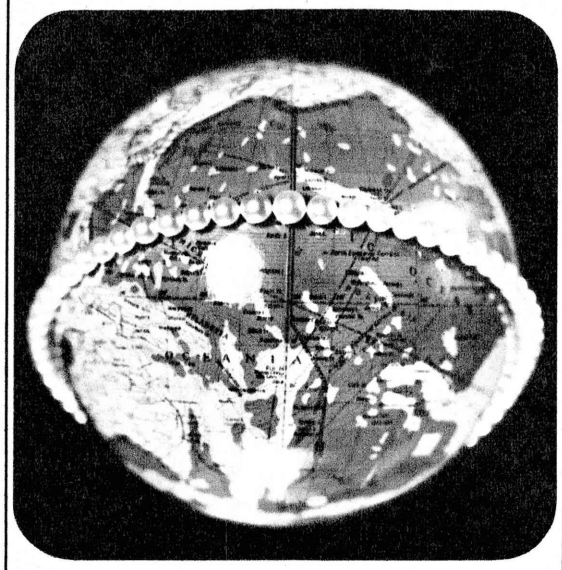

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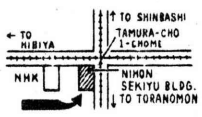

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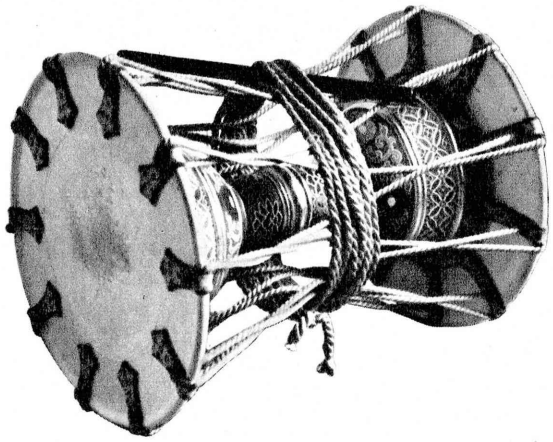
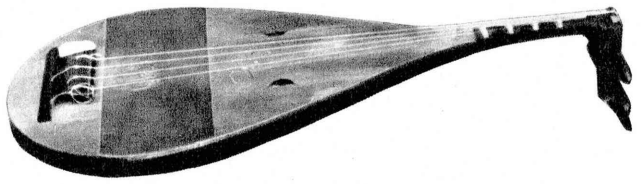
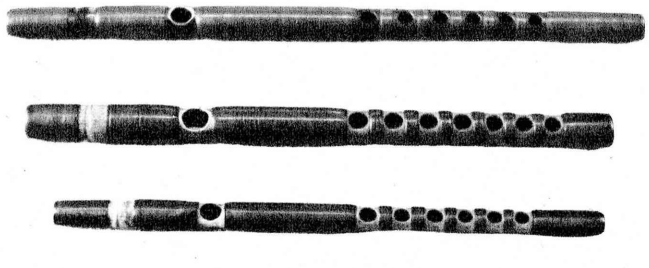
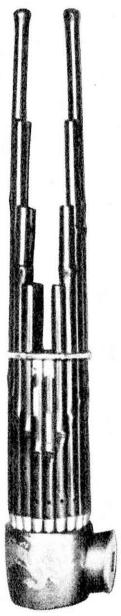






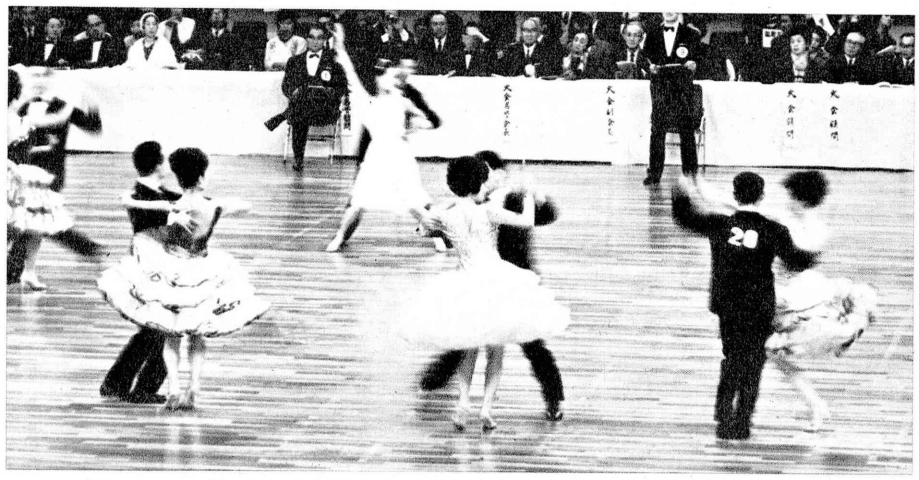


Gagaku's musical instruments, from top to bottom: one-stick drum; the four-stringed "biwa," believed to be related to the Indian vina; three types of flutes; bell; the "sho," with 17 bamboo pipes, 15 of which are functional.

Photos by Yoshihisa Oshida and Otsuka Kogei-sha.

A formal concert of Gagaku music at the Imperial Household. Note the large drum, six feet in diameter, with the decorative flame-shaped frame.

Best Dancers In Japan

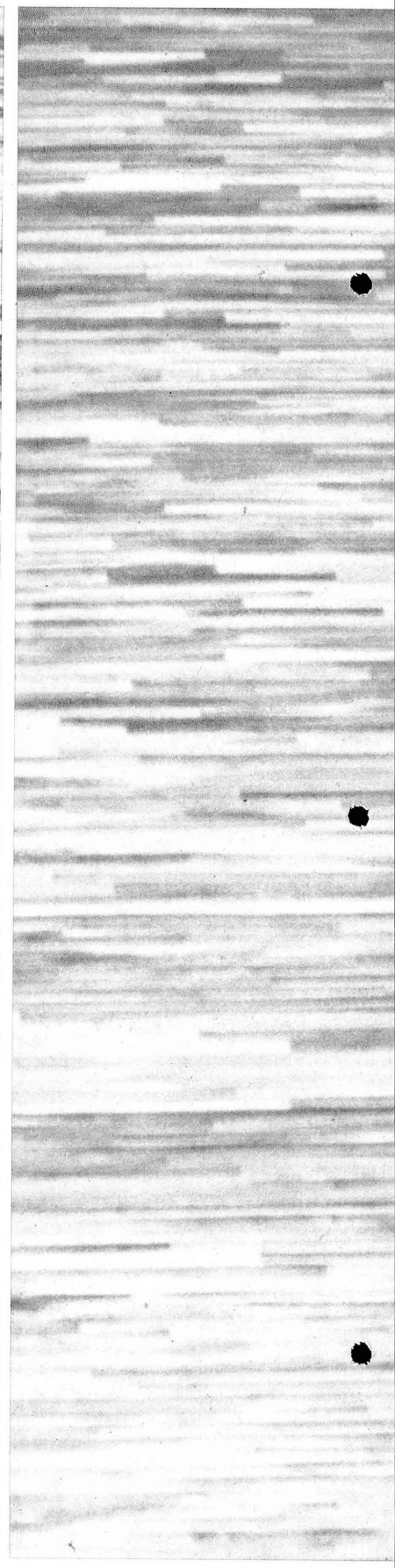


The Shinodas during a samba.

Electric guitar-powered monkey dancing may seem to be the rage among Japanese teenagers, judging by newspaper and magazines articles, but make no mistake—ballroom dancing is still very popular, and the standards are very high. Any of the six couples who met in the difficult but not antagonistic competition in Tokyo's Military Arts Hall last December for the finals of the All-Japan Ballroom Dancing Championship would undoubtedly attract attention on any European dance floor.

It required ten hours for the judges to select those couples from the hundred who started; the finalists danced all of 32 times before the final decisions were made. No wonder then that some of the women just sat down on the floor, exhausted, when they were finished.

The brother-and-sister team of Hiroshi and Reiko Horiguchi waltzed, tangoed and fox trotted to the amateur dancing title for modern dancing. Hiroshi and Kazuko Iwata won the amateur title for Latin dancing, which required flawless mastery of the rhumba, samba, cha-cha and paso doble. Mr. and Mrs. Manabu Shinoda danced to victory in both categories among the professionals, repeating their feat of last year in Japan. They ranked high among the finalists in the World Ballroom Championships in London in 1963 and being in their thirties now, should be dancing professionally for many years to come.



Left and right: Championship competition in the waltz.